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COVER: A terrace of a Greek-style southern California residence. Architecture by Marc Appleton. Interior design by Patti Skouras. Photography by Mary E. Nichols. See page 62. ABOVE RIGHT: The living room of architect Seth Stein's house in London. Photography by Richard Bryant/ARCAID. See page 114.

FEATURES

62 CALIFORNIA MEDITERRANEAN
A Coastal House Evokes a Whitewashed Greek Village
Architecture by Marc Appleton, AIA
Interior Design by Patti Skouras, ASID
Text by Leon Whiteson
Photography by Mary E. Nichols

74 INTERIOR LANDSCAPE FOR NEW YORK CITY
Creating Natural Vistas Downtown
Architecture by Matthew Bialecki, AIA
Text by Stephen Drucker
Photography by Durston Saylor

80 BROOKE ASTOR'S COVE END
Summers on Mount Desert Island in Maine
Interior Design by Mark Hampton, ASID, and Nancy Pierrepont
Landscape Architecture by Morgan Wheelock, FASLA
Text by Susan Mary Alsop
Photography by Brian Vanden Brink

88 BEFORE AND AFTER: BORN-AGAIN NEUTRA
The Nesbitt House Reworked for Pippa Scott
Architecture by David Serrurier
Interior Design by Barbara Barry, ASID
Landscape Architecture by Thomas Batcheller Cox
Text by Michael Webb

100 MORT ZUCKERMAN IN MANHATTAN
The Publisher's Art-Filled Triplex
Interior Design by Lee Bierly, ASID, and Christopher Drake, ASID
Text by Jesse Kornbluth/Photography by Durston Saylor

108 MEXICAN SCULPTURE
An Organic Residence Inspired by African Huts Takes Shape in Puerto Vallarta
Architectural Design by Suzy Odom
Text by Michael Frank
Photography by Mary E. Nichols

114 ARCHITECTURE: SETH STEIN
Vibrant Modernism Recasts a London Courtyard
Text by Joseph Giovannini
Photography by Richard Bryant/ARCAID

continued on page 4



"When you love what you're doing as much as I do, it doesn't feel like work." *Plácido Domingo*

Plácido Domingo's ability to thrill an audience is such that a legendary curtain call in Vienna lasted over an hour. "It would have been much easier for me to sing the opera all over again," Plácido says.

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A circa 1927 glazed plate from Italian architect and designer Gio Ponti's series *My Women*. See page 28.

JULY 1996

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122 **Country Life on Fifth Avenue**
Rustic Americana for a Manhattan Apartment
Interior Design by William Diamond and Anthony Baratta
Text by Nicholas Shrady
Photography by Billy Cunningham

134 **Architecture: Graham Gund**
A Subtle Twist on Convention in Connecticut
Text by Pilar Viladas
Photography by Norman McGrath

140 **Japanese Treasure House**
A Historic Tokyo Estate Dedicated to the Tea Ceremony
Text by Carol Lutfy/Photography by Jaime Ardiles-Arce

ART AND ANTIQUES

94 **Art Deco Graphics**
Dynamic Visual Designs Convey the Modern Spirit
Text by Christopher Finch

12[illegible] **Antiques: Jardinieres**
[illegible]ated Receptacles for Interior Plantings
Te[illegible]v Simpson

DEPARTMENTS

11 **Letters**

12 **Contributors**

18 **AD-at-Large**
Inside the Design World

28 **For Collectors: Rediscovering Gio Ponti**
Early Pieces by the Italian Architect-Designer

32 **AD Shopping: Santa Barbara Selections**
Bruce Gregga's Favorite Finds in the Area
Text by Hunter Drohojowska-Philp
Photography by Jim McHugh

42 **Architecture: Albert Frey in Palm Springs**
Visiting Modernism's Voice in the Desert
By Joseph Giovannini

50 **AD Travels: St. Petersburg Via Mississippi**
Inside a Landmark Exhibit of Russian Imperial Style
Text by Beth Dunlop
Photography by Steven Brooke

58 **AD Electronica: Of Mouse or Pen**
Are Computer Graphics Running Amok?
By Nicholas von Hoffman

152 **To the Trade**
Design World Sources

156 **Reader's Directory**

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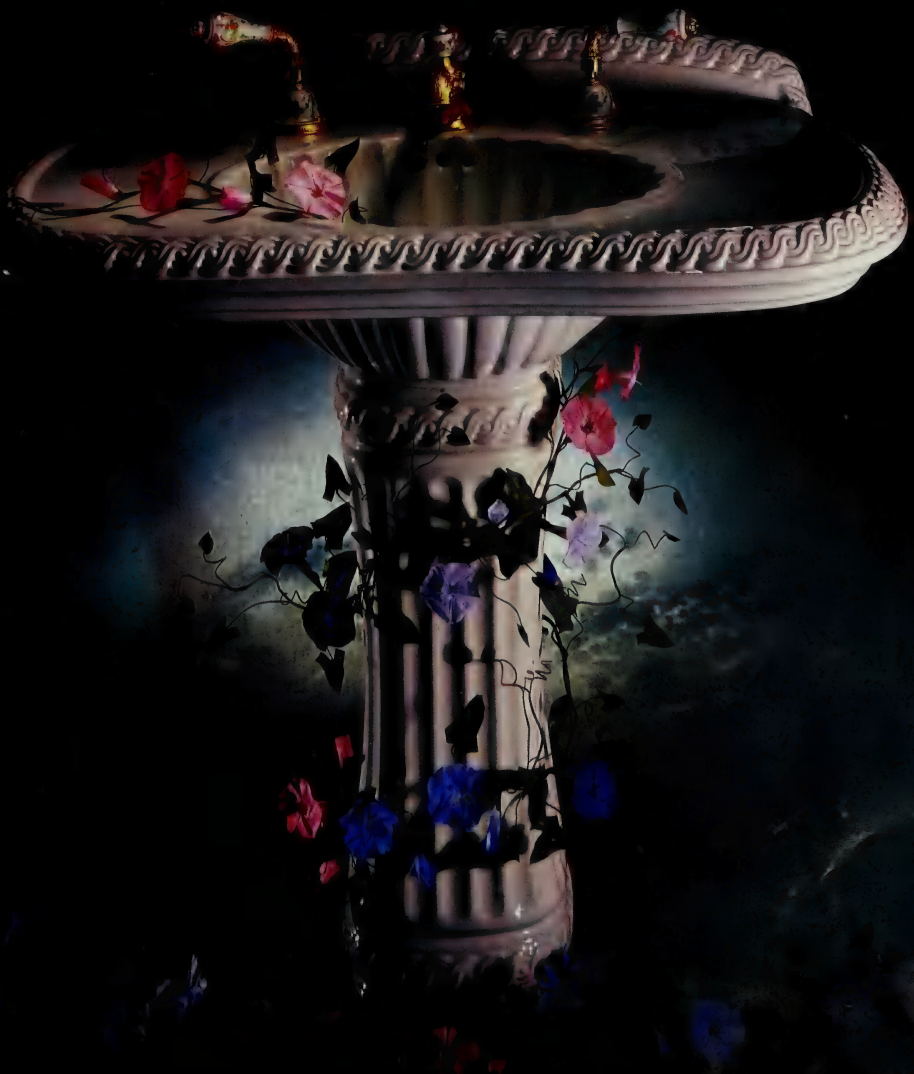
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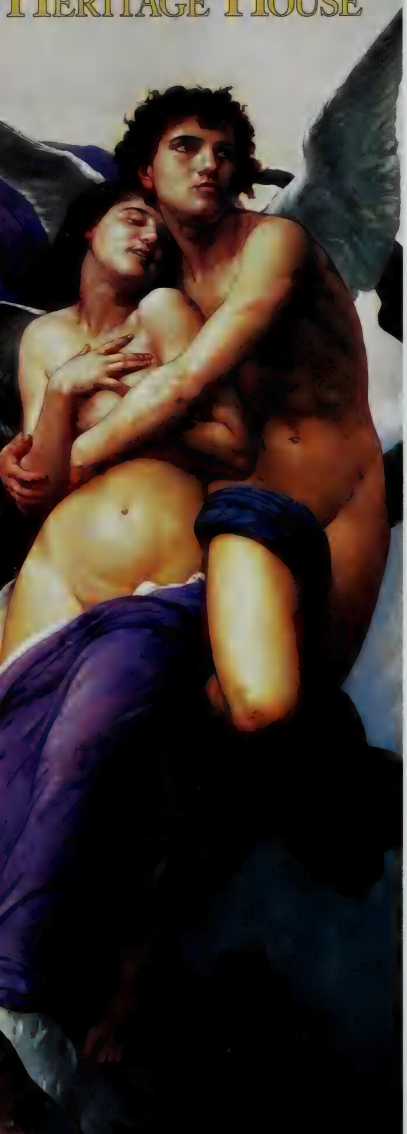
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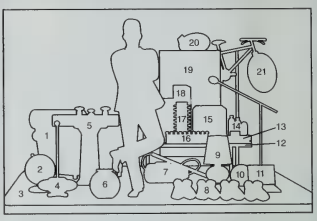
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"HOW REASSURING TO KNOW THAT MY OFFBEAT TASTE IS ON TARGET."

I had such a good time reading your March 1996 article on the refurbishing of the Arizona Biltmore. Particularly interesting was the question of which architect performed which duties. In 1937 my parents bought the house Albert Chase McArthur had built for himself on Country Club Drive in Phoenix, and they lived in it until the 1970s. The story I grew up with and had no reason to doubt was that Albert Chase McArthur called Frank Lloyd Wright in to help after construction on the Biltmore had begun and someone noticed there were no specifications for plumbing, wiring, stairs or elevators. Wright was definitely the famous one, but they were equally impractical, and both had a talent for constructing curiously ageless sculptural buildings that—if they were not easy to live in—were certainly good fun.

Marilyn Moore Crebore
Coronado, California

Coming from Indonesia, I am thrilled to find more and more articles about Indonesian residences in my favorite magazine, *AD*. Angela Vestey's house on Bali ("A Balinese Romance," March) might not be "precious or pretentious," but it is just beautiful in its simplicity. I am sure that you can find many more such houses all over Indonesia.

Mae E. Berkel-Ave
Shreveport, Louisiana

I was intrigued with the article in your March issue regarding souvenir buildings ("For Collectors: The Building Building"). The photo in the lower right corner on page 62 shows a bank that I also have. The third bank from the left on the upper shelf is a miniature of the National Bank of Norwalk (in Connecticut), founded in the mid-1800s by my great-great-great-grandfather Ebenezer Hill. There are only a few of these banks in existence. My family has a couple in its possession. I would be curious to find out where David Weingarten obtained his bank.

Peter Albin Deysenroth
Cooperstown, New York

I certainly enjoyed the March issue and especially the Building Building story. I have a collection of oilcans (not quart motor oil) that has grown to something near three thousand different shapes, sizes and metals. For a collector, the great satisfaction of finding something unusual in an old box under a table is most gratifying.

Bob Larson
Merced, California

How reassuring to know that my offbeat taste is on target. I am referring to the March AD-at-Large article on mirrored furniture.

Shirley Van
Palm Beach, Florida

Thank you for the very informative and historical piece "Hollywood Arts and Crafts" (March). Monty Montgomery has done an admirable job of reviving the humble flair of Arts and Crafts.

Maxwell McInley
San Francisco, California

I enjoyed your visit with Laura Carpenter ("Fresh Look for Santa Fe," March). It is refreshing to see such sophisticated pieces of art blended with the rusticity of New Mexico architecture. Somehow Ms. Carpenter makes it all work together. The regional accents she displays, like the living room's Native American rug and wooden cross, are as captivating as the modern art. Brava for such design savvy.

Camille Jonas
Phoenix, Arizona

After nearly twenty-five years of subscribing to *Architectural Digest*, I have finally parted with my treasured magazines. I donated them to the Interior Design Program at the University of Nevada in Reno. I've been delighted year after year with the education and knowledge I have gleaned. I truly owe my keen sense of design, color and style to your magazine, and my subscription will continue for, I hope, another twenty-five years.

Betty Fineman
Incline Village, Nevada

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We're always looking for ways to improve Architectural Digest, and with this issue we hope you'll notice an overall freshening of our pages. The layouts are sharper, the captions are easier to read, and the department headings have more visual power. Perhaps the most dramatic change, however, is in the typeface announcing our AD-at-Large and To the Trade sections: Its exuberance and color express our excitement about what's happening in the world of design today. We also want to reaffirm that, though we've been rethinking our graphic presentation, our primary editorial goal remains the same. In each issue, we publish the work of the world's best interior designers and architects in the clearest, most lucid way possible. You are the final judge of how effectively we meet that goal—and we're interested in knowing what you think.

Paige Rense

Editor-in-Chief

Susan Mary Alsop is a historian and an *Architectural Digest* contributing writer. Her books include *Yankees at the Court*, *The Congress Dances*, *Letters to Marietta* and *Lady Sackville*.

Hunter Drohojowska-Philp, a writer who specializes in art and design, is completing a biography of Georgia O'Keeffe for Knopf.

Stephen Drucker, an *Architectural Digest* contributing writer, has written about style for *Vogue*, *The New York Times*, *The New York Times Magazine* and *Travel & Leisure*.


STEVEN BRIDGE

Beth Dunlop, an architecture critic living in Miami, is the author of *Building a Dream: The Art of Disney Architecture*. Her latest book, *Miami Trends and Traditions*, will be published this fall by Monacelli Press.

Christopher Finch is the author of *American Watercolors*, *Jim Henson: The Works* and *The Art of Disney*, which was published last year by Abrams.

Michael Frank's essays, articles and fiction have appeared in *The New York Times*, the *Los Angeles Times*, *Glimmer Train* and *Antaeus*.

Joseph Giovannini, an *Architectural Digest* contributing writer, has written about architecture for *Art in America*, *The New York Times* and the *Los Angeles Times*. He is working on a book about contemporary architecture.

Jesse Kornbluth, an *Architectural Digest* contributing writer, is writing the screenplay *Famous Long Ago* for Green Mountain Post Films.

Carol Lutey, a New York journalist, writes frequently about art and architecture in Asia.


TIM CLINCH

Nicholas Shrady lives in Madrid and writes for several publications.

Jeffrey Simpson is an *Architectural Digest* contributing editor and the author of *The Hudson River 1850–1918*. He is working on a family memoir, to be published this fall.

Pilar Viladas, an *Architectural Digest* contributing writer, is the recipient of a 1995–96 Loeb Fellowship in Advanced Environmental Studies at Harvard. She is writing a book on California coastal houses, to be published this year by Chronicle Books.

Nicholas von Hoffman, an *Architectural Digest* contributing writer, is a playwright, novelist and journalist whose work has appeared in *The New York Review of Books* and *The New Yorker*.

Michael Webb's latest books are *Architects House Themselves: Breaking New Ground* and *Architects Guide to Los Angeles*.

Leon Whiteson is an architecture critic for the *Los Angeles Times* and a contributing editor for *Architecture* magazine. He is currently working on a memoir, *Away from Africa*, to be published next year by Faber and Faber.

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So it's not surprising that when you pick up the classifieds, so many offerings under the listing "Classic Autos" come from Mercedes-Benz, a lot of these with an "S" in their names.

After all, the classics never die.

And in the case of the S-Class, as you'll see when you turn the page, they keep having children.

The present generation.

The S500 Coupe. *Proof that individualism hasn't been engineered out of present-day cars. The V-8 powered S500 is a genuine coupe instead of a refurbished sedan. The pillarless hardtop provides a feeling of airy openness without compromising the structural integrity of S-Class roof design. Inside, there's all the leather-and-burl-walnut elegance of an S-Class, including something often slighted in sport coupes: spacious room in back.*





The S320. *Like all S-Class members, the S320 is a complete car, combining comfort, technology, performance, and the legendary safety engineering of a Mercedes-Benz. This year's version carries a 228 hp in-line six, a 5-speed automatic transmission, traction control, and more standard equipment than its predecessor—all at the same price as last year's. One reason why* The Complete Car Cost Guide *by IntelliChoice named it a Best Overall Value in the luxury car class three years running.***



The S-Class family, 1996. The tradition lives. In virtually every measurable way—safety, engineering, technology, and performance—the present generation outdoes its elders.

No disrespect intended. This yea S-Class is simply doing what the S-Clas has always done, evolving toward the i

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That's why, writing about the S600, *Automobile Magazine* said, "It is assuring to see that the engineers at Mercedes-Benz still know how to build the best cars in the world."††

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S-Class

://www.intellichoice.com. †Urban Science, Inc., 1995. Based on analysis of resale data for cars in continuous production throughout the period 1984–1993. ††*Automobile Magazine*, December, 1994.

AD AT LARGE



MARCIA WARD/THE IMAGE MAKER

Changing Woman, ca. 1920 (right), and Seven Yeis with an Apache Gan Dancer border, ca. 1930 (below)



MARCIA WARD/THE IMAGE MAKER

WEAVE BETWEEN THE LINES

What is probably the largest private collection of **Navajo pictorial weavings** (Antiques, Mar. 1996) is for sale through David Cook Fine American Art in Denver. The textiles, woven between 1880 and the present, were made by a small number of Navajo women and are valued for "their uninhibited artistic freedom and a sense of humor on the part of the weaver," says Cook, who helped Dr. Cleves Weber and her husband, Steven, build the collection over the past 23 years. "Textiles from the trading post period [1900–1950] are among the most vivid in Navajo weaving history," says Cook. There are also powerful images, such as depictions of healing ceremonies and corn gods. The Webers kept ten weavings, including the Texaco star, which Cook spent ten years trying to buy for them. David Cook Fine American Art, 1637 Wazee St., Denver, CO 80202; 303-623-8181.

SOLIDLY SHAKER

Suzanne Courcier and **Robert W. Wilkins** have been in business since 1974, dealing in early American furniture, principally pieces by the Shakers. Among their finds are oval boxes in 13 graduated sizes in a variety of vegetable colors—chrome yellow was the favorite of the Shakers. A rocking chair with four round-topped slats in the back and oval finials was probably a community chair meant for the Shaker brethren, says Wilkins. The chair was made in the Enfield, New Hampshire, community and represents the Shaker tradition of taking contemporary styles and refining them toward less and less adornment. "Enfield chairs," says Wilkins, "were called 'light enough for angels to sit on,' and there have been fewer than six on the market in the last 20 years." The dealers have a spider-leg candlestand made for Eldress Ruth and Sister Aseneth at the New Lebanon community in 1837. Prices for top Shaker pieces can go up to $250,000, with the oval boxes priced at $2,000 to $12,000 apiece. By appointment only. Suzanne Courcier and Robert W. Wilkins, 11463 Route 22, Austerlitz, NY 12017; 518-392-5754.



COURTESY COURCIER AND WILKINS

A set of oval Shaker boxes in graduated sizes

A double washstand (below) that is one of only two known to exist



COURTESY COURCIER AND WILKINS

continued on page 20



West Highland White Terrier



Pekingese



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JUMPIN' JUNIPER



COURTESY ALAIN GIRELLI



COURTESY ALAIN GIRELLI

Each chair is a sculpture that one sits on," says **Alain Girelli** of his rustic juniper creations (*AD*, Aug. 1995, p. 126). Although he lets the wood dictate the forms of his chairs (above), and some of them may look like tangled heaps of juniper branches, Girelli builds them strong, and without a single piece of metal. "They're indestructible and they're sweet-smelling," he says. Girelli also makes table bases of juniper, but he considers himself first and foremost a sculptor whose talents were born in the workshop of Max Ernst in the 1970s. In 1977 and 1978 his sculptures were exhibited in the Paris gallery of Lucie Weill alongside works by Picasso, Braque, Masson, Ernst, Derain and Calder. Now Girelli is building steel monuments as high as 20 feet in the shapes of the small original wood sculptures from nearly two decades ago. Alain Girelli, Le Pey de la Salle, 83440 Fayence; 33-94-76-07-97.



COURTESY MATZ & PRIBELL



COURTESY MATZ & PRIBELL

An early-18th-century Anglo-Indian jewel cabinet (above) and a watercolor of Napoleon on his deathbed (top)

A Portuguese-Indian chest-on-chest supported by caryatids carved to resemble Hindu mermaids (right)

COLONIAL RENDITIONS

Boston-based designer William Hodgins is one of the clients who have discovered great antiques with an idiosyncratic edge at **Matz & Pribell** in Cambridge, Massachusetts. "I like to find exotic and uncommon forms," says Marc Matz, by which he means such work as Portuguese Rococo furniture made in India in the 17th century for the European market and early-18th-century Anglo-Indian pieces. "I'm studying the scholarly relationship between European prototypes and colonial interpretations." Matz's treasures include a 17th-century Portuguese-Indian chest-on-chest studded with small diamond-shaped pieces of ivory and supported on caryatids carved to resemble Hindu mermaids, and an early-18th-century Anglo-Indian jewel cabinet in ivory and tortoiseshell on a Chippendale-style stand made for it in England. Among his surprises are a pair of fly whisks; a pair of Spanish colonial flasks carved from whole coconuts and mounted in silver; an 18th-century watercolor portrait in Indian style of a Portuguese lady; and a set of Chinese Export watercolors showing Napoleon's exile on St. Helena. Matz & Pribell, 366½ Broadway, Cambridge, MA 02139; 617-661-6200.



COURTESY MATZ & PRIBELL

continued on page 22



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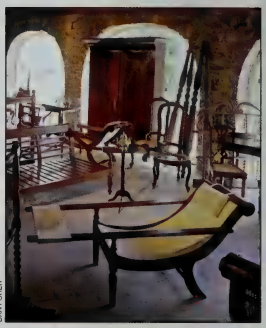
An exact copy of a Colt willow-ware chair from Currey & Co. in Atlanta (left) and Colt's original advertisement (below)

COLT'S SOFT SIDE

Samuel Colt saw opportunity everywhere. In the 1850s, as his arms business in Connecticut was booming, he acquired swampland close to his factory. Colt built a dike and planted it with a species of European willow to hold the earth. Willow-ware furniture was highly fashionable and could be profitable for a maker with a ready supply of willow shoots, so Colt established Potsdam, a village that from 1860 until 1873, when the **Willow-Ware Works** burned, exported willow-ware across the country. Bruce Newman of **Newel Art Galleries** has two chairs and an umbrella stand that belonged to Marlene Dietrich. Mary Jean McLaughlin of **A Summer Place** has a sewing basket. **Leslie Curtis**, who specializes in wicker, has a Colt fire screen. **Currey & Co.** in Atlanta has reproduced an exact copy of a willow-ware chair, available for $450. A three-seater settee will be at the **Wadsworth Atheneum** as part of the exhibition "Sam and Elizabeth: Legend and Legacy of Colt's Empire," which starts Sept. 22. Newel Art Galleries, 425 E. 53rd St., New York 10022; 212-758-1970. A Summer Place, 37 Boston St., Guilford, CT 06437; 203-453-5153. Leslie Curtis Antiques, 838 Main St., Dennis, MA 07638; 508-385-2921. Currey & Co., 200 Ottley Dr., Atlanta, GA 30324; 404-885-1444.



PLANTED IN ST. CROIX



DANI FORER

The planter's chair gets its name from the planters in the 19th century who wore tall boots. Their feet would swell up in the heat, so at the end of the day they would put their feet up on the long extended arm of the chair, get the boots off and get served planter's punch," says Nancy Ayer, who sells reproductions of a West Indian planter's chair from **Estate Mt. Washington** (right), the 18th-century St. Croix plantation she and her husband have restored. She also reproduces a West Indian daybed, which she offers alongside a dwindling collection of 19th-century West Indian furnishings. Ayer also runs a design practice with Ronald Craig Goldshalk in Washington, D.C. By appointment only. Estate Mt. Washington Antiques and Design Studio, 340 Strand St., Frederiksted, St. Croix 00840; 809-772-1026.



DANI FORER

WEST INDIES ROCKER

Without **David Dennis**, there would be few hand-turned colonial beds and rocking chairs in the West Indies. "Turning on the lathe is a lost art," says the St. Croix–based restorer. "I've got the only big lathe in the islands, except for possibly another on Nevis. And I'm the only one left making the traditional Cruzan rocking chair [above]. Three generations of a family made it from the 1850s to the 1950s. Now I make it, but I have an older man doing the caning." Dennis, who is a conservator for St. Croix's Whim Museum, produces a maximum of eight beds a year. "I make them the same way they used to on the islands," says Dennis, who charges $4,000 to $7,000 per bed, depending on the carving required. David Dennis, 809-772-1697.

continued on page 26

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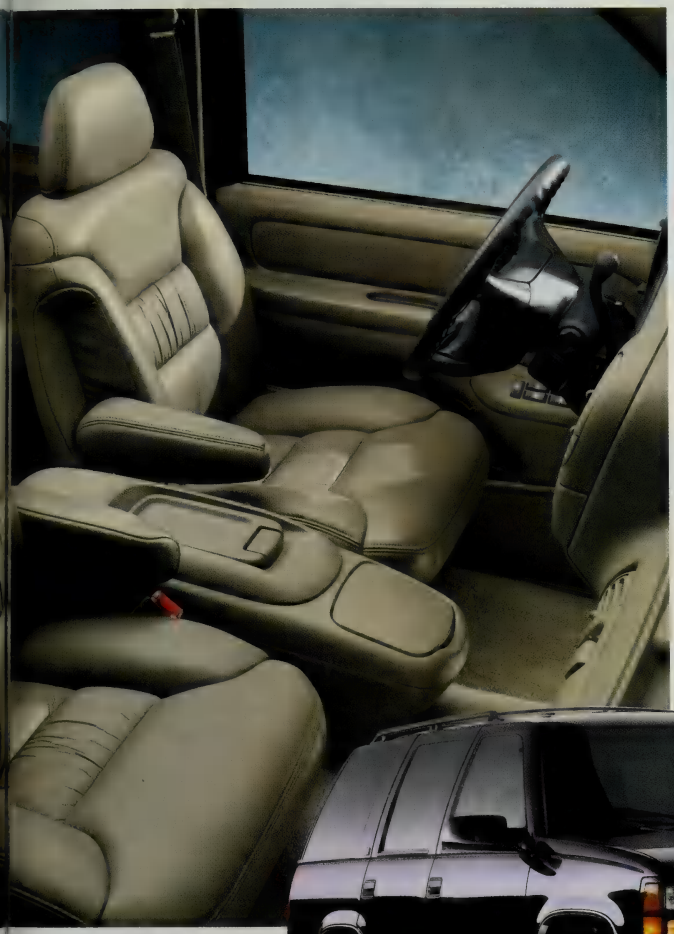


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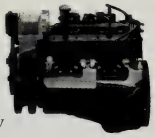
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AD AT LARGE

WINED AND DINED

It started with Bert Bernie's painting of a table setting. Sheila Chefetz, owner of **The Country Dining Room** in Great Barrington, Massachusetts, says, "I put the painting on a chair in the shop and customers kept wanting to buy it." Chefetz then approached Bernie with the idea of painting still lifes using pieces from Chefetz's shop. Bernie completed 35 canvases with a dining theme that will be on view through July 31 in a collaborative show with the **Loring Gallery**. The paintings will be displayed next to the related table settings at both locations. At her own shop (below), Chefetz has created numerous dining moods on 20 tables set with a mélange of antiques—Saint-Louis cut-crystal glasses made in 1830, Shelley pottery from the 1920s and turn-of-the-century Baccarat glasses. The Country Dining Room, 178 Main St., Great Barrington, MA 01230, 413-528-5050; Loring Gallery, Route 7, Sheffield, MA 01257, 413-229-0110.



20TH CENTURY

Alain Demachy's Paris shop **Galerie Camoin** has a ca. 1900 red-lacquered table attributed to the German architect Richard Riemerschmid and a wood Josef Hoffmann chair painted blue. Demachy, known for his 18th- and 19th-century furniture, now devotes a section in his *hôtel particulier* to 20th-century decorative arts. "We're crossing into another century, so the 20th-century pieces are antiques now," says Jocelyne Le Brenn, who has worked with Demachy for 14 years. "We try to find things not too boring or beige. We want humor, character, quality and originality." The shop has a ca. 1918 giltwood floor lamp made by Wiener Werkstätte member Dagobert Peche, a 1901–3 Josef Maria Olbrich round mirror in a triangular chased-copper frame, a pair of chrome lamps made by Emile-Jacques Rulhmann for the office of architect André Granet in 1932 and an oak-and-cane armchair made for the Paris residence of Mrs. Henri Blancon by Jean-Michel Frank ca. 1930. Galerie Camoin, 9 quai Voltaire, 75007 Paris; 33-1-42-61-82-06. □



COURTESY GALERIE CAMOIN

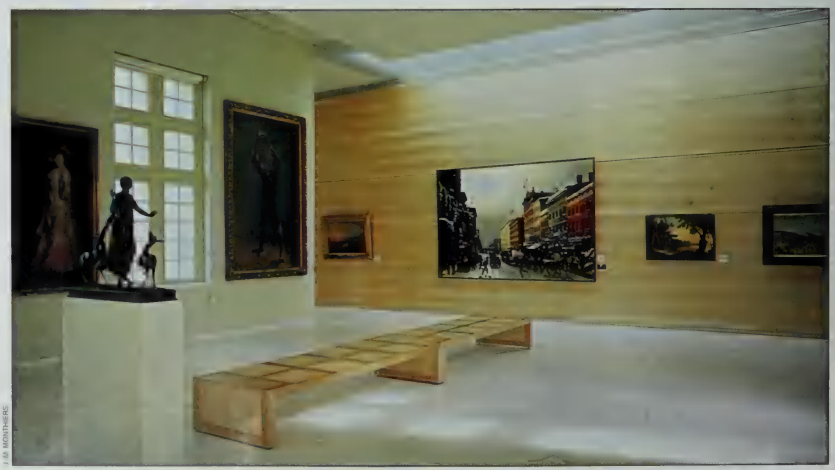


COURTESY GALERIE CAMOIN

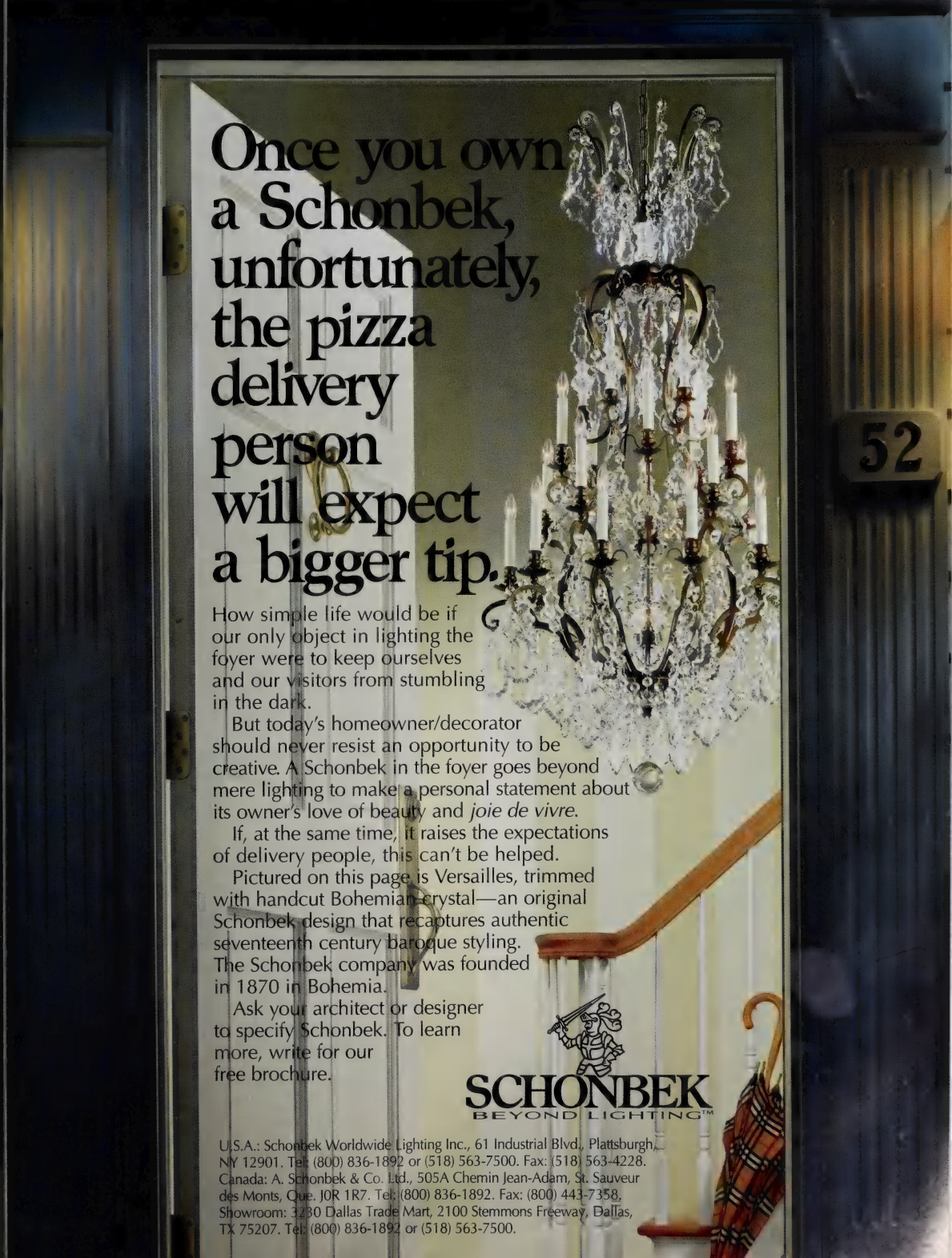
A ca. 1918 giltwood floor lamp with a copper shade by Dagobert Peche (left) and a ca. 1930 Jean-Michel Frank chair (below)

FRIENDS OF FRANCE

In conjunction with this year's Biennale Internationale des Antiquaires in Paris, Sept. 13–29, the **American Friends of Blérancourt** are organizing a five-day tour that will include the opening night of the show and visits to collectors' houses and to Blérancourt, the 17th-century château in Picardy that has the new Florence Gould Pavilion (right). The tour, Sept. 12–16, is limited to 20. Sloan Seiden, American Friends of Blérancourt, 530 Fifth Ave., Suite 430, New York 10036; 212-391-0818.



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REDISCOVERING GIO PONTI

EARLY PIECES BY THE ITALIAN ARCHITECT-DESIGNER





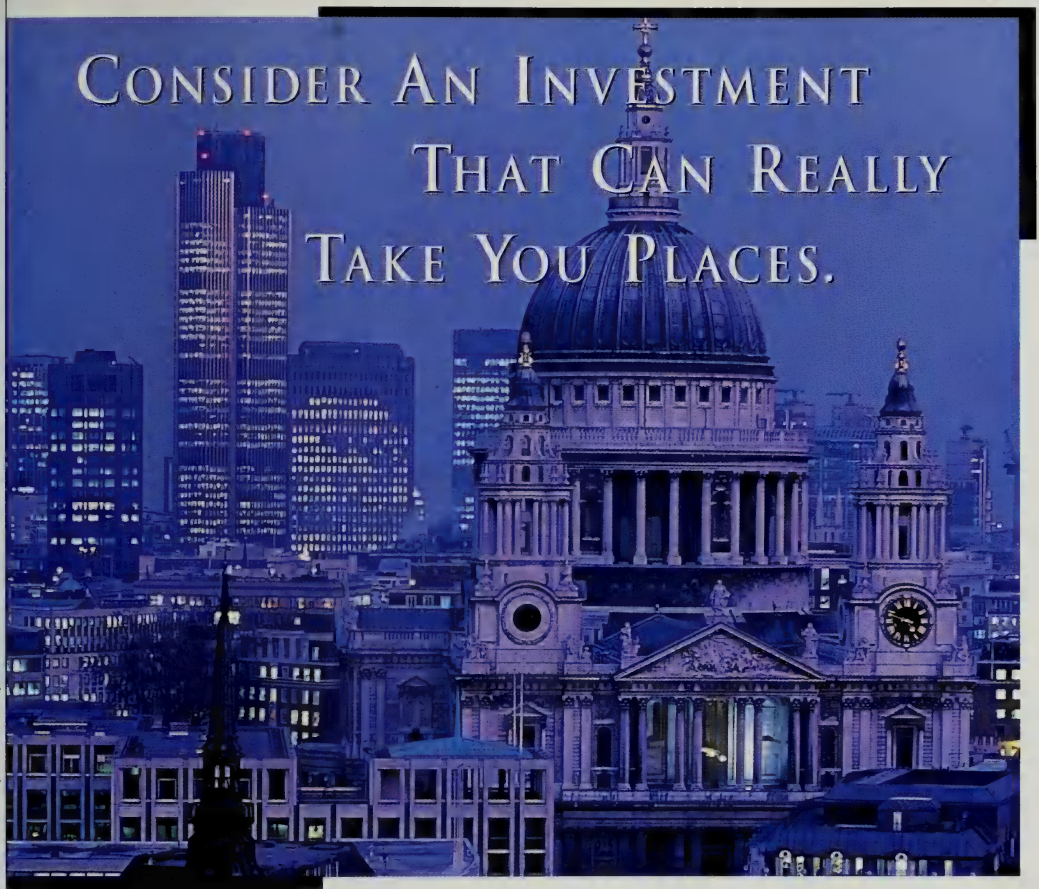
GIO PONTI'S EARLY FURniture and ceramics made before 1935 are as scarce as a Bugatti chair. "We find very few pieces, and there are many collectors in comparison," says Art Déco dealer **Yves Gastou** in Paris. Milan dealer Roberta Tagliavini of **Robertaebasta**, who also specializes in Art Déco, recounts how a Ponti collector in Los Angeles, having learned that a big Donatella plate from Ponti's 1927 series *My Women* had come on the market, immediately flew a representative to Italy to buy it. "A plate that Ponti designed for Richard Ginori can sell for two, three, four thousand dollars," says **Fred Silberman**, a New York dealer in 20th-century Italian furniture. "I seldom have any because they're so expensive for resale."

Ponti had a great impact on modern Italian design both through the products he conceived and through the journal *Domus*, which he founded in 1928 and edited until his death in 1979. His best-known architectural work was the 1956 Pirelli skyscraper in Milan. Ponti's decorative work took on many forms. He was as capable of creating elegant Neoclassical ceramics as he was of producing industrial wares like toilets and coffee machines. He designed ceramics for Richard Ginori from 1923 to 1930, produced enamels for Paolo di Poli and mosaics for Gabbianelli, printed textiles for Ferrari and even designed costumes for La Scala. In the 1940s and 1950s his emphasis was on furniture that displayed the exaggerated lines and eccentric shapes that were so often seen in his architecture. "After the war, when Italy was very sensitive about Fascist furniture—the rigidness of shapes and styles—Ponti went wild," says New York dealer **Frank Rogin**, who just opened a shop specializing in 20th-century objects of art and design. "His shapes were classical, but he took off on the idea of ornament." Ponti collaborated with Piero Fornasetti on furniture design—a radio/record player they jointly produced was papered over with opera notes from La Scala and musical scores. (In 1992 Christie's auctioned a 1941 corner cabinet with glass doors decorated by Fornasetti for $23,100.)

Some of Ponti's postwar furniture is still affordable. "You can come across pieces for $1,500," says Silberman, whose extensive stock includes three glass-topped low tables with unusual bases of ei-

continued on page 30

Among the early works of Gio Ponti are a ca. 1927 Donatella plate from his series *My Women* (top) and La Conversazione Classica, a ca. 1930 urn (left), from Robertaebasta.



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REDISCOVERING GIO PONTI



COURTESY GALERIE YVES GASTOU

LEFT: Galerie Yves Gastou had a 1930s burl walnut sideboard with curved drawers and braided legs ending in gold feet.



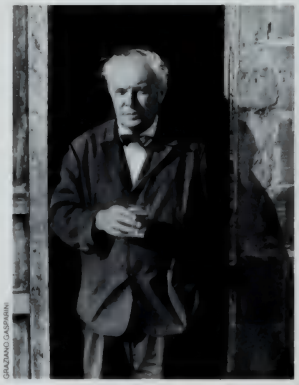
COURTESY CHRISTIE'S

RIGHT: A pair of ca. 1928 silver-plated candelabra sold at Christie's in December 1995 for $9,775.

continued from page 28

ther metal or wood, several biomorphic chandeliers with flowing lines and a postwar mirror designed for Fontana Arte. Silberman also has the rarer early Ponti furniture—a set of dining chairs and tables made ca. 1930 and a Domus Nova burl walnut side table from 1932 whose base looks like three little hollow buildings in a circle. Gastou just parted with a long burl walnut sideboard with two braided legs and a pair of mirrors with two small sconces in the shape of horns, while Robertaebasta recently had one of Ponti's earliest pieces of furniture, a bookcase made in 1929. Art Déco dealer David Iglesis bought out the contents of a Milan house for which Ponti designed furniture over the course of four decades. Available at his London shop, **Gallery '25**, are consoles, low tables, armchairs and a bedroom suite with two matching beds and wardrobes. Rogin also has a Cubist-looking desk from that residence.

A scant number of Ponti's ceramics can be found at three shops in Europe. "I love the ceramics very much—they're very Neoclassical. I like the form, design, color and quality," says **Michael Pruskin**, a London dealer of 20th-century furniture, who had a pair of white-and-gold porcelain vases decorated with stylized female figures and two small ceramic books, one inscribed "*Devotions à Mercure*" and the other, "*Prières, Gio Ponti Editeur.*" Pruskin had a pair of silver Christofle candelabra Ponti designed in 1928 in the form of two crossed horns that sold for $9,775 at Christie's in December. Robertaebasta recently had a few Ponti ceramics, including a ca. 1930 Neoclassical-style urn called La Conversazione Classica, a 1931–32 tubular vase decorated with futuristic figures of people and animals in motion, and a 1950 enamel-on-copper sculptural model of a church for Los Angeles that was built in Sicily. Galerie Yves Gastou, 12 rue Bonaparte, 75006 Paris; 33-1-46-34-72-17. Robertaebasta, Via Fiori Chiari 2, 20121 Milan; 39-2-861-593. Fred Silberman, 83 Wooster St., New York 10012; 212-925-9470. Frank Rogin, 21 Mercer St., New York 10013; 212-431-6545. Gallery '25, 6 Halkin Arcade, West Halkin St., London SW1 X8JT; 44-171-235-5178. Pruskin Gallery, 73 Kensington Church St., London W8 4BG; 44-171-937-1994. □



GRAZIANO CASPERINI



COURTESY GALERIE YVES GASTOU

ABOVE LEFT: The influential architect-designer photographed in 1950. ABOVE: A pair of mirrors with sconces in silvered bronze from Yves Gastou.

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SANTA BARBARA SELECTIONS

BRUCE GREGGA'S FAVORITE FINDS IN THE AREA





"California's Santa Barbara area is a beautiful place to shop," says Bruce Gregga. LEFT: "William Laman in Montecito carries casual things." ABOVE: Gregga inspects a circa 1823 chair.

Text by Hunter Drohojowska-Philp
Photography by Jim McHugh

MONTECITO, CALIFORnia, a community of centenary estates and ranches as well as newer houses, lies in the verdant foothills of the Santa Ynez Mountains overlooking the Pacific Ocean. Although it is just a few miles south of the larger city of Santa Barbara, locals tend to do their shopping in the tile-and-stucco plaza at the corner of San Ysidro and East Valley roads. There, along with the pharmacy, the bookstore and the Italian restaurants, a handful of antiques shops have gained a reputation for their high quality and their aesthetic variety.

A clutch of garden chairs on a green lawn and a sign reading William Laman: Furniture—Garden—Antiques announce a newcomer to Montecito. The gray-shingled cottage with its startlingly red Dutch door is the latest project of Chicago-based interior designer Bruce Gregga. After buying a house in Montecito three years ago and taking on clients from the area, he found himself a frequent flier to the charming beach town. Last spring he noticed that an antiques shop he'd patronized was out of business and up for lease. He and his partner, William Laman, renovated the store and opened it last November with an eye toward accentuating the different.





ABOVE: A French mahogany dining table set with a five-candle basket and assorted accessories rests by a cabinet displaying shelves of French Souléiado fabrics.

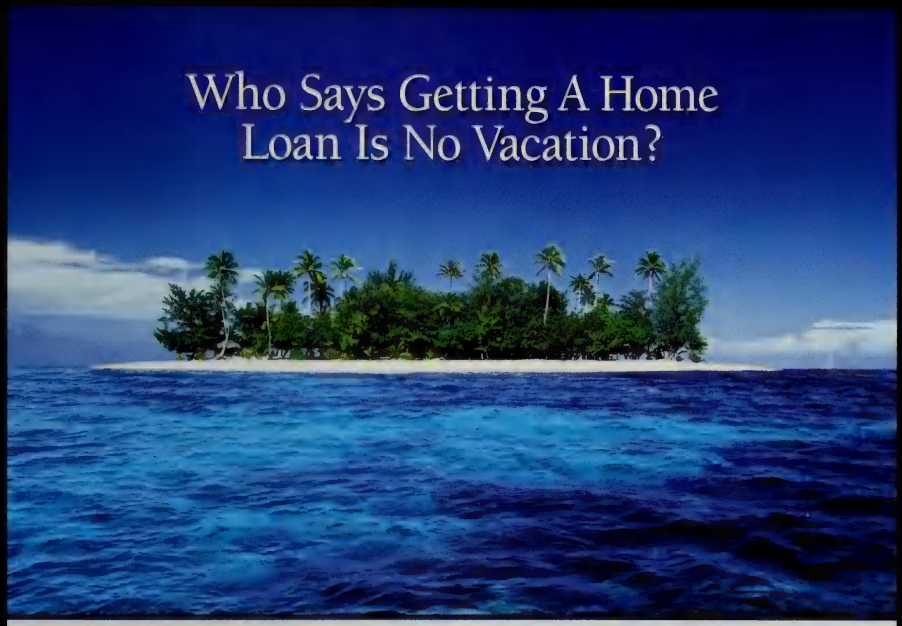
LEFT: Gregga and William Laman converse before a circa 1890 French *sacriste* cabinet arrayed with pieces of Afghan, Romanian and Guatemalan pottery.

Throughout the cottage, which has been stripped to the rafters and painted white, the refined and the rough are at play. Dried moss topiary arrangements flank an old Chinese urn; worn paint on a chair suggests its circa 1823 Virginia origins. Country French furniture is intermingled with Kuba cloth hangings and masks from New Guinea.

"I think a house should be very sophisticated and mix all sorts of pieces together,"

continued on page 36

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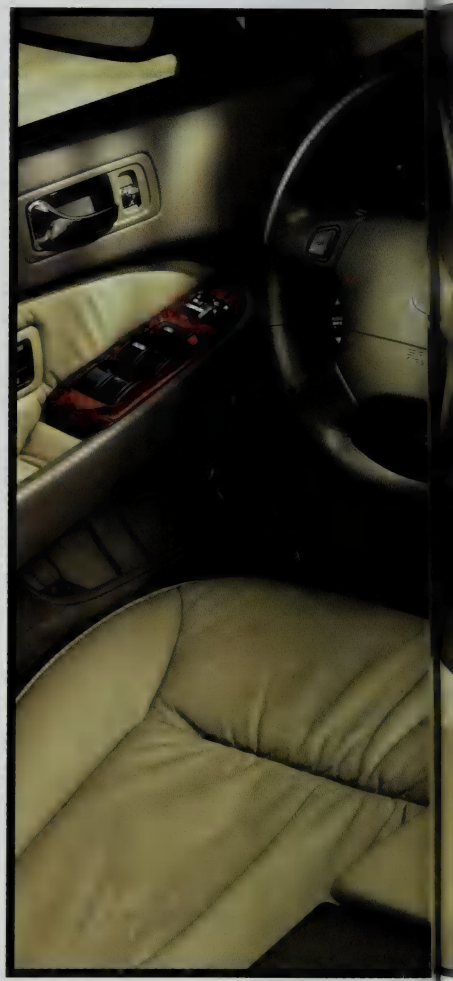
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SANTA BARBARA SELECTIONS

continued from page 32

Gregga explains of his mélange. "We have Philippine tables that are almost classical in their simplicity. We also have Spanish chairs made of woven tree trunks, painted American chairs and French garden chairs. You'll find African, Mexican and Chinese furnishings. But when those are gone, they won't reappear. I'll do something else. We don't want to repeat ourselves."

Despite the desire for new inventory, certain items will be in constant supply. William Laman is the West Coast representative for the Souléiado line of fabrics and accessories from the Tarascon region of southeastern France. The bolts of cheery red, yellow and blue flowered material are stacked along one wall with matching articles for the kitchen and bath. "People who want the Provence look, which is so perfect for this area, will find it at our shop," says Gregga.





LEFT: "You'll find eclectic offerings from European to Far Eastern objects at Bill Cornfield's Montecito shop." A Venetian chair, right, faces a Continental games table. BELOW: Venetian monkeys flank a Sicilian cabinet.





ABOVE: Proprietor Michael Haskell shows Gregga a late-19th-century Apache basket at his Montecito store. LEFT: Spanish colonial, Spanish, Italian and Portuguese furniture, ceramics, silver and textiles fill a room.

In addition, Gregga and Laman's store represents the Giati line of patio furniture, which is made in Santa Barbara. It also carries a line of French outdoor furniture made by Damblemont—reproductions of Louis XIV designs manufactured on a sturdy, grand scale in teak. "Garden mania has taken over this country as the number one hobby," Gregga says. "We have lots of garden-oriented things, such as planters, furniture and sculpture.

"We try not to feature what the other local stores have," Gregga continues. "And I like things that are moderately priced. If a couple want to furnish a house with high-end furniture, they can go to the other good shops in the area. I want people to be able to come in here and buy something spontaneously to freshen a table or brighten a room."

Since Gregga's goal is to complement, not conflict with, the other shops, he enthusiastically recommends the antiques stores in the larger building just a short walk across the parking lot from his cottage. "Bill Cornfield," he explains, "is an internationally known designer who has European antiques but also things from China and India. It's eclectic. He puts it all together, and it works."

Bill Cornfield Gallery is filled with glittering lamps and eighteenth-century Venetian and French chairs with silk and cut-velvet upholstery. "I think my shop is a tad more formal than others nearby," says Cornfield. "I started out buying English and French antiques. But not rustic, more of a town house look."

After casting about for a description of his store, he finally concludes, "It's everything that I can't fit in my own house but that I want to have.

continued on page 38

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SANTA BARBARA SELECTIONS

continued from page 36

It spans all periods." He is known for such unusual juxtapositions as a hand-painted Sicilian secretary with nineteenth-century northern Chinese bamboo chairs.

As Gregga walks around the shop he pulls out an Indian chair carved in the shape of a peacock. "Look at this," he says triumphantly. Cornfield admits, "I like whimsy. I have fantasy pieces." He gestures toward a pair of carved wood monkey figures wearing hats, carrying trays and standing about five feet tall. "I was told they came from the estate of John Ringling North," he says with a smile.

Gregga ventures next to Michael Haskell's, which sells Spanish and Spanish colonial furniture from Mexico and Central and South America. Giant armoires fill the small shop. Religious paintings and santos from the past three centuries hang on the walls or lean on chests and tables. "Haskell gets respect from dealers all over the United States," Gregga says. "He has an uncanny eye, and his contacts are fabulous. I love furniture like this because to me it's a piece of sculpture. Put it against a blank wall with nothing else, and it's form, shape, color and texture. But it's very difficult to be so restrained."





ABOVE: "Santa Barbara's Pine Trader Antiques has the best in pine." An Irish kitchen cupboard and an English armoire dominate a showroom corner. RIGHT: Gregga discusses restoration techniques with Clive Markey.

An eighteenth-century mesquite wood table with turned legs is lodged in the doorway, nearly blocking the entrance. Gregga stops to appreciate its stately, worn beauty. Haskell recently repurchased it from a pre-Columbian art collector to whom he had sold it twenty years before. Gregga then discovers a stack of Mexican lottery cards framed in glass. "Aren't these wonderful?" he asks rhetorically. Haskell nods, noting laconically that ten similar cards recently sold at Sotheby's for eleven thousand dollars.

Haskell started his business with Native American art and branched into Spanish colonial furniture because he liked it "and nobody else was buying it." His eighteenth- and nineteenth-century pieces include Ecuadoran devotional figures, a Mexican traveling altar, Peruvian cabinets, a Bolivian carved bench and a gilded and painted Spanish chair. Gregga and Haskell point out that such Spanish-inflected design works effortlessly with the Mediterranean architecture popular in the area. Of late, as the old estates are broken up, the furniture that was sold to families by dealers in the 1920s is being bought by Haskell. He sells some of it to new arrivals to the Santa Barbara region but notes that it has regained favor in its countries of origin as well. "I've sold pieces back to Mexican collectors," he says.

More of Gregga's favorite shops lie five miles north of Montecito in Santa Barbara. In

continued on page 40



LEFT: "I can have anything made in iron at Ironwood Designs in Santa Barbara." A wrought iron gate with Gothic, Italian and Moorish design influences provides a backdrop for lamps, lanterns and tables.

From a distance, many pieces of furniture look impressive.



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SANTA BARBARA SELECTIONS

continued from page 38

the downtown area, Gregga recommends Ironwood Designs, owned by Sam Demachkie. "Sam makes anything you can imagine out of iron, all of it custom—chandeliers, tables, sconces, gates," says Gregga. "A chandelier can be tailored to the size you want with sconces to match. He wires lamps and makes beautiful parchment shades. Ironwood is a great resource that designers can use. But local residents have things made too." One caveat for shoppers: It is open by appointment only.

Gregga's next visit is to the nearby Pine Trader Antiques.

BRUCE GREGGA'S CALIFORNIA CHOICES

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2 BILL CORNFIELD GALLERY
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MONTECITO 93108
805/969-3337
Eclectic European, Far Eastern and Indian antiques

3 MICHAEL HASKELL
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805/565-1121
Spanish colonial antiques and Native American art

4 IRONWOOD DESIGNS
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SANTA BARBARA 93101
805/962-4334
Wrought iron furniture, lighting and gates

5 PINE TRADER ANTIQUES
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English and Irish pine furniture

6 SUMMERLAND ANTIQUE COLLECTIVE
2192 ORTEGA HILL ROAD
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Antique and contemporary furniture and accessories





ABOVE: "Summerland Antique Collective, which carries so many happy things, lies in a wonderful little beach town." LEFT: Owner Lauren Wells and Gregga examine English chintz pottery.

Owner Clive Markey "has warehouses of cabinets, trestle tables and school benches," says Gregga. "I found a load of panels from a school, and now I have a beautiful pine-paneled library in my house." Markey, himself a British import, specializes in eighteenth- and nineteenth-century pine furniture from

continued on page 41



SANTA BARBARA SELECTIONS

continued from page 40

England and Ireland. He ferrets out antiques in old pubs, castles, schools and convents, and then restores and refinishes them. "I'm interested in unusual pieces," he says.

Markey, who is trained in restoration, began selling English and French antiques after moving to California. He decided to specialize in pine a decade ago. He displays only antique pine, with the exception of the Windsor chairs he makes to accompany his popular dining tables. "I like Irish pine, mostly nineteenth century, because it's more primitive and simple-looking. Pine is low maintenance. Kids can do homework on it; you can't destroy pine. The more you use it, the more it appreciates in value. It goes with the casual California lifestyle. And it's very affordable. People don't have to worry about it being perfect."

After leaving Santa Barbara, Gregga stops in the tiny town of Summerland, a few miles south of Montecito. Of the many shops there, he selects the Summerland Antique Collective and Annex, which hosts twenty-five dealers. "You can always find something. I've bought wonderful quilts and some garden furniture from them." One of the dealers is owner Lauren Wells, who opened the collective seven years ago and says that she treats it as a retail rather than an antiques shop, highlighting trends in California interior design. "This is a place where you can come to decorate your entire house," she says. "We have accessories, and a wide variety of furniture, so you can buy a sofa to go with your antiques.

> "A house should be sophisticated and mix all sorts of pieces together."

"We offer what's popular," she adds. "In the nineties, people would rather spend less money and buy a reproduction that's thirty years old with a good look to it." She motions toward her Chintz Room, framed by a white archway. "There's a continuing interest in the English country cottage look. Chintz pottery is really popular now. You can hardly find it anymore. I intersperse the forty patterns I have with what I call 'chippy' painted wood furniture and floral fabrics." Her plate racks are lined with examples of Royal Minton and Spode. Other dealers offer everything from Asian antiques to fifties Americana, from old English silver to Bakelite knickknacks.

As for his preferences in stores, Bruce Gregga explains, "I have no qualms about going to other shops. If there's a piece I want, I buy it from them. When I do interiors in California, even now that I have my own shop, I wouldn't think of using it as my only resource. I would go to Cornfield's, Haskell's and the rest of the shops I have on my list. Every store has something." □



SANTA BARBARA SELECTIONS

continued from page 38

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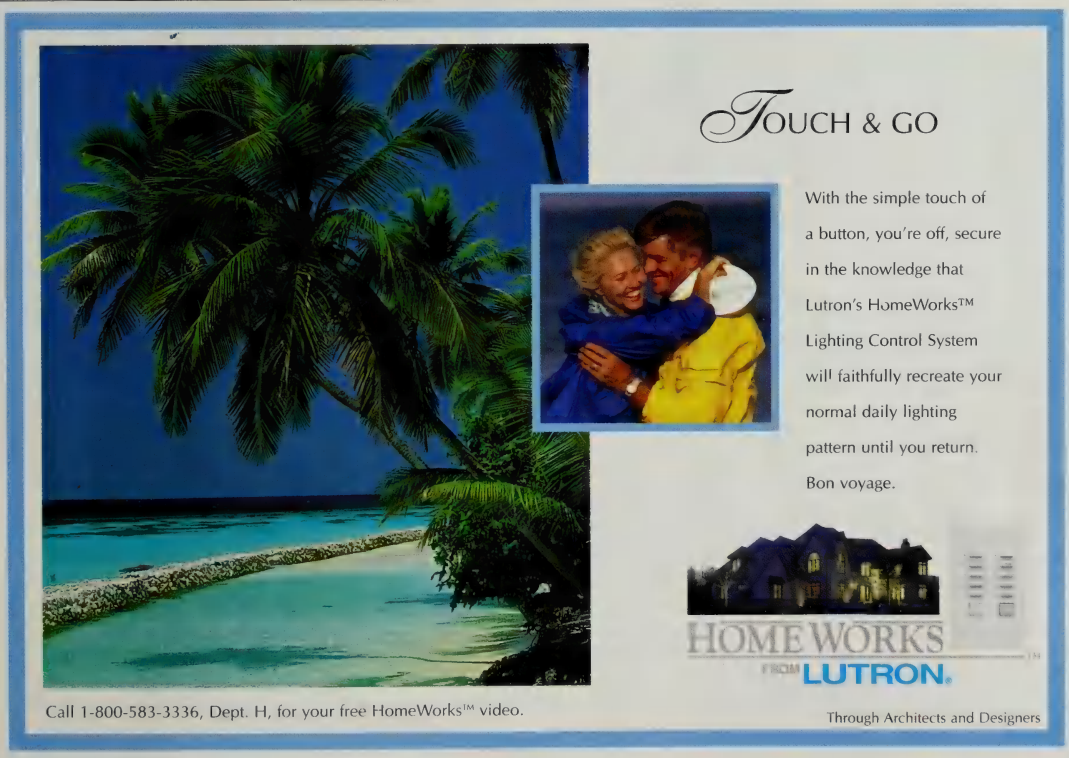
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ALBERT FREY IN PALM SPRINGS

VISITING MODERNISM'S VOICE IN THE DESERT



MARY E. NICHOLS



JULIUS SHULMAN

By Joseph Giovannini

EUROPE WAS NEARLY BIBlical in the 1920s for the prophets of modernist architecture it produced—Le Corbusier, Ludwig Mies van der Rohe, Walter Gropius and a host of mad-genius Russians. But brilliant prophets without ardent disciples are like tenors singing alone in the shower: No matter how resonant, their voices don't carry very far.

Among the first apostles of modernism who came to the United States was Albert Frey, a Swiss architect who was lured on the one hand by the rivets and welds of American building technology and driven on the other by Le Corbusier's vision of architecture as a machine for living. Frey had pored over drawings of American skyscrapers, and when he worked on Le Corbusier's Villa Savoye, the crisp house elevated on columns that overlooked Ile-de-France farmland, he copied details from American building catalogues, focusing on hardware for the sliding barn door. In 1930 Frey arrived in New York aboard the *Bremen*, thoughts of engineered off-the-shelf parts dancing in his head.

This son of Zurich and the Alps was eventually to discover the landscape of his architectural imagination in the California desert, but first he worked in New York, where he was taken up by an architectural culture on the verge of shifting paradigms from traditional to modernist. Fresh from the oracles in Europe, he was a leading agent of the change and became the toast of Manhattan at the unveiling of the famous Aluminaire house at the Grand Central Palace in 1931: There, in the middle of New York and the Depression, he erected the prototype for an economical factory-made house—an all-metal box lifted on col-

continued on page 47



MARY E. NICHOLS

"I like the contrast between the machine-made materials and the rocks," says Albert Frey (above left) of his Palm Springs house. "The straight lines bring out the drama of the hills."

TOP: Frey used low-cost materials, including corrugated metal and Formica, for the 1964 house, which "hasn't been touched since it was built." ABOVE: His bed is off the living area.



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ALBERT FREY IN PALM SPRINGS

continued from page 42

umns and prefabricated from standard, machined materials.

This panacea for affordable housing could be erected anywhere from a kit that cost thirty-two hundred dollars. Philip Johnson and Henry-Russell Hitchcock scooped up Frey and his partner, A. Lawrence Kocher, the next year for what became the definitive formal introduction of modernism to the country: the International Style show at the Museum of Modern Art (which Frey would later help design at its current location).

In 1934 Frey went to Palm Springs to design a modest, two-story mixed-use building. At the foot of the San Jacinto Mountains, east of Los Angeles, he found an exotic landscape, an open culture and a community in the making.

Perhaps only by conjuring the thought of Saint-Exupéry flying into Algeria can one imagine the sense of discovery Frey felt when he buzzed the local groves and marveled at how date palms, seen from the air, form star patterns. For Europeans, the Sahara and the California desert must have been equally foreign and alluring. The difference between Saint-Exupéry and Frey was that while the writer flew out of the desert with impressions he would commit to the page, the architect flew in with ideas he wanted to plant: He was taking the messianic message to the desert.

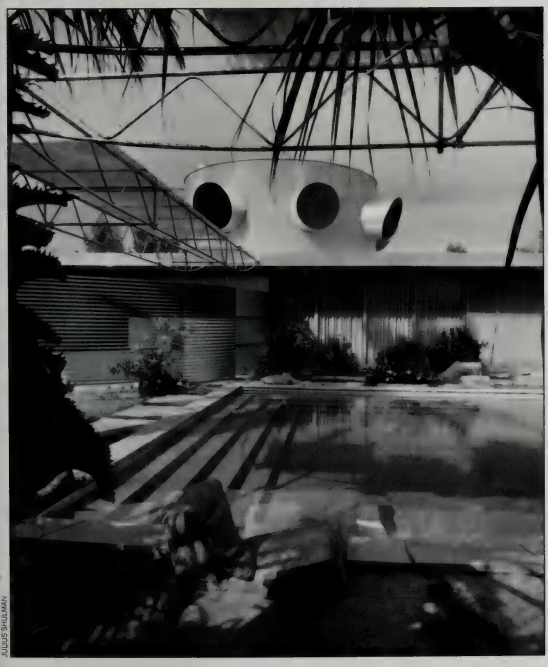
Sixty-two years later, at age ninety-two, Frey is alive, well and standing on his head twice a day in Palm Springs, practicing what modernism preached —cultivating a sound mind in a sound body through a healthy house open to the sun. "I loved the climate and the air," says Frey, recalling his first impressions. "I thought it was like the air of Greece, very

continued on page 48



JULIUS SHULMAN

ABOVE: A pool that flowed into the living room was one distinctive feature of his 1947 house for Raymond Loewy. "We put glass outside the windows so he could put objects on the shelves inside," says Frey.



JULIUS SHULMAN



JULIUS SHULMAN

LEFT: Frey's bedroom in his first house had eight porthole windows. ABOVE: The staircase was based on the principles of triangulation. "As you put weight on the steps, the aluminum rods tightened."

ALBERT FREY IN PALM SPRINGS

continued from page 47

clear and favorable for showing architecture's potential. Of course, in ancient Greece they didn't have any plate glass."

Architects can best be understood by the houses they build for themselves, and Frey's own 1,200-square-foot house—an enlargement of the original 800-square-foot version of 1964—is emblematic of his work's romantic functionalism. The architect chuckles at the builder from whom he bought the hillside property: "He didn't build here because he couldn't figure out how to create a flat pad."

Off the driveway and against the hill, Frey simply erected a concrete-block podium that serves as a garage and as a retaining wall for an elevated swimming pool. A stairway up its side arrives at a deck overlooking the valley below with a teardrop pool that seems like a stepping-stone to the steel-frame, plate-glass house. At the far end, a giant rock pierces a glass wall, powerfully poised both outside and inside the house. A projecting ribbed metal roof shades the glass expanses. With the single roof plane and skeletal structure resting on a concrete slab, the house is elemental. "The house had to be minimal," says Frey. "Nothing decorative, just the essential materials that required no maintenance."

Frey designed the main room at 500 square feet, merging all living areas except the kitchen and bath into one all-purpose space. The back of an angled banquette in the living area forms the foot of a desk, which converts to a dining table; the rock divides the living and dining zones from a sleeping area.

Because building is such a long process, it behooves architects to live long lives. Scanning Palm Springs from his aerie, Frey can survey the fruits of his own labor, picking out many of the nearly one hundred buildings he has designed over six decades. The oasis was the perfect place for a new architectural language, for though it had been inhabited for thousands of years, there was no native architectural tradition to displace. Frey's first buildings in the desert posited precise, tooled edges, planes and volumes in the wilderness. "I was always trying to simplify and crystallize, and not have everything superfluous."

Over the years Frey and a changing set of partners designed everything from Palm Springs City Hall to schools, gas stations and supermarkets. His interest in cladding buildings in metal predated the Aluminaire house, but as Frey settled into southern California, this form of European modernism softened and ceded to pragmatism. Wood and stucco came to replace metal as structure and surface. The taut cubic forms dissolved. "It was just a matter of economics," he recalls. "The Aluminaire was based on a Le Corbusier box, but that wasn't very practical here because of the sun. So I looked to Mies's Barcelona pavilion, which had walls going out from the floating roof."

Frey took the architectural volumes off their stilts and placed them directly in the landscape. Though he always retained an instinct for the spatial economy necessary in European cities, under Mies's (and Frank Lloyd Wright's) influence he extended walls out from the building's body into the surrounding yards to create outdoor spaces. He capped the walls with a roof conceived as a horizontal plane that protected windows from the sun.

Despite large commissions, Frey's great love and expertise remained the single-family house. The house he first built for himself in 1940 encompassed only 320 square feet, but the walls pinwheeled into the yard, separating the front yard from the back while creating privacy for the pool area. "If you're in a room and you have a wall going out, the eye follows that and includes the outside in the space of the house," he explains. "It was like a studio apartment in New York, but being in this landscape, it looked much bigger."

Frey later added a round second-story bedroom surfaced in corrugated-metal siding, pushing the house into Buck Rogers territory with barrel-shaped windows shooting out to the view. Palm Springs was receptive to experiments like this partly because such architects as Rudolph Schindler, Richard Neutra, Kem Weber and Lloyd Wright were practicing

continued on page 49



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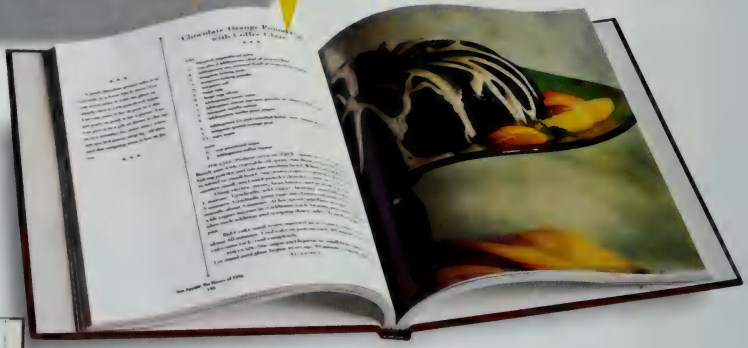


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ALBERT FREY

continued from page 48

modernism in Los Angeles, and the eyes of many visitors to Palm Springs were accustomed to the new architecture.

But the architect was not doctrinaire. If French industrial designer Raymond Loewy wanted to apply a pecky cypress as a facing to the house Frey conceived in 1945, that was fine, even though it was hardly an industrial material. The design, in fact, lost its machine-in-the-wilderness quality and acquiesced very poetically to the desert, with the U-shaped house and trellises framing a square view to the sky, like an oculus: "By doing that, you're creating an outdoor room," says Frey. Low to the ground, with an outdoor pool that migrates under a sliding-glass door into the living room, the Loewy house relaxes into the landscape.

After the war, when the ranch house style swept the country, the devoted modernist developed a pragmatic sideline. He designed houses in the exclusive enclave known as Smoke Tree Ranch, where ranch was the official style.

"I had to learn about this kind of ranch architecture," he says. In a book-cum-manifesto he published in 1939, *In Search of a Living Architecture*, Frey keeps the door open to the architectural past by acknowledging that people often feel a strong psychological and emotional attachment to traditional styles.

He in fact respects the ranch style because its low profile is gentle to the landscape and open. But he is not so patient with imported styles that work against the desert. Now Palm Springs sports adobe-style structures, including a few near Smoke Tree Ranch: "I guess I get used to it, otherwise I would be unhappy all the time. I think their colors are too intense, too red, because the colors are very subtle in Palm Springs. Maybe in Arizona it would be all right."

Cruising through Palm Springs, Albert Frey can point out his designs on nearly every major street, and he reflects on his long career in America and the West. "In this country, building techniques were so much more advanced, and the West Coast was more open to ideas than the East Coast or Europe. I think Californians, having pioneered here, are open-minded. I wouldn't have been able to have the same kind of practice anywhere else." □



ST. PETERSBURG VIA MISSISSIPPI

INSIDE A LANDMARK EXHIBIT OF RUSSIAN IMPERIAL STYLE

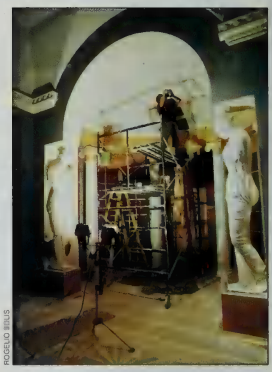
Text by Beth Dunlop
Photography by Steven Brooke

FYODOR DOSTOYEVSKY once said of St. Petersburg that it was the most contrived and fantastic of all Russian cities, home to poets and composers—and to vast palaces built with the riches of the Romanov czars. In some ways no less fantastic is the installation of five fully re-created imperial palace rooms in an exhibition hall at the edge of downtown Jackson, Mississippi.

The palace rooms were selected to show the range of architectural and decorative styles in czarist Russia: a throne room from Gatchina Palace, a banquet hall from Peterhof, a small study from Pavlovsk Palace and a formal drawing room and a portrait hall from Catherine Palace at Tsarskoje Selo. Although the rooms themselves are replicas, the treasures that fill them are authentic, the largest group of objects ever to leave the Russian palaces.

The more than six hundred pieces in the exhibition include furniture, paintings, tapestries, clocks and candelabra, as well as the gilt thrones of Maria Fyodorovna, Nicholas II, Alexander III and Paul I. Some of the items have not been seen since 1917; after the Russian Revolution, all physical evidence of the last Romanovs, Nicholas II and Alexandra, was hidden away until the breakup of the Soviet Union.





PEGELO BELLS



The splendors of old Russia can be viewed at the "Palaces of St. Petersburg: Russian Imperial Style" exhibition at the Mississippi Arts Pavilion in Jackson. ABOVE AND ABOVE RIGHT: Pavlovsk Palace's Lantern Study has been re-created.

LEFT: A circa 1805 suite of furniture, including a settee, an armchair and a side chair by Andrei Voronikhin, rests before circa 1790 tapestries woven in St. Petersburg that depict scenes from Pavlovsk Palace.

"Palaces of St. Petersburg: Russian Imperial Style" is the brainchild of Jack L. Kyle, a native Mississippian who heads the two-year-old Mississippi Commission for International Cultural Exchange. In December 1994, after spending several months in Russia, the commission signed agreements with the directors of the palace museums of Peterhof, Catherine, Gatchina and Pavlovsk.

"My concept was to convey to the American public the unique architectural and decorative character of the czarist palaces of imperial Russia," says Kyle. "I wanted to convey an appreciation for the quality, uniqueness and depth of the collections, not just the architecture but the objects themselves. To achieve that perspective, I decided that the best approach would be to re-create not just

continued on page 54

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ST. PETERSBURG VIA MISSISSIPPI

continued from page 50

one room but several rooms. I wanted people to feel the scale, the entire architectural impact. Short of getting on an airplane and flying to St. Petersburg, this is as accurate as you can get."

Of course, the challenge was to tuck magnificently proportioned rooms designed by such eighteenth- and nineteenth-century masters as Giacomo Quarenghi, Bartolomeo Rastrelli and Charles Cameron into a much more mundane 54,000-square-foot facility. The Mississippi Arts Pavilion, as it is now called, was built to house expositions. The task of transforming the space fell to exhibition designers ElRoy Quenroe and Charles Mack, who spent days photographing, sketching and measuring the rooms in Russia before returning to Mississippi.



Two of the rooms had to be reproduced with slightly smaller dimensions, but the Throne Room from Gatchina Palace was enlarged a bit, in part to better display the two Gobelins tapestries, depicting scenes of Asia and Africa, that hang on the pale pink-and-green walls.

To clad walls in both the Portrait Hall and the Blue Formal Drawing Room from Catherine Palace, the fabric company Scalamandré used computer-assisted design to replicate a white brocade and a tree-of-life-patterned silk. Craftsmen from Toronto Ornament fashioned the half dome of Maria Fyodorovna's Lantern Study guided only by a drawing and copies of five carved rosettes.

Empress Elizabeth's two Dutch-tiled fireplaces were reproduced from photographs. In the Portrait Hall, fourteen master wood-carvers from the palace spent nine months creating examples of each type of Rococo wood ornament; these were then duplicated in gypsum

continued on page 56



ROBERTO SOLIS



LEFT: The restored throne armchair from Alexander III's 1883 coronation, left, from Gatchina Palace, which was displayed at the Moscow Kremlin until 1970, stands beside Empress Maria Fyodorovna's chair from the Peterhof collection.

RIGHT: A circa 1900 portrait of Nicholas II by Ernst-Friedrich Karlovich von Lipgart hangs next to the throne armchair used at the czar's 1894 coronation ceremony. It was previously forbidden to exhibit items belonging to the czar.



TOP: The Throne Room of Paul I at Gatchina Palace was originally designed by Italian architect Vincenzo Brenna and built in 1797. ABOVE: Painstakingly applied gold leaf adds luster to the exuberant ornamentation throughout the room.

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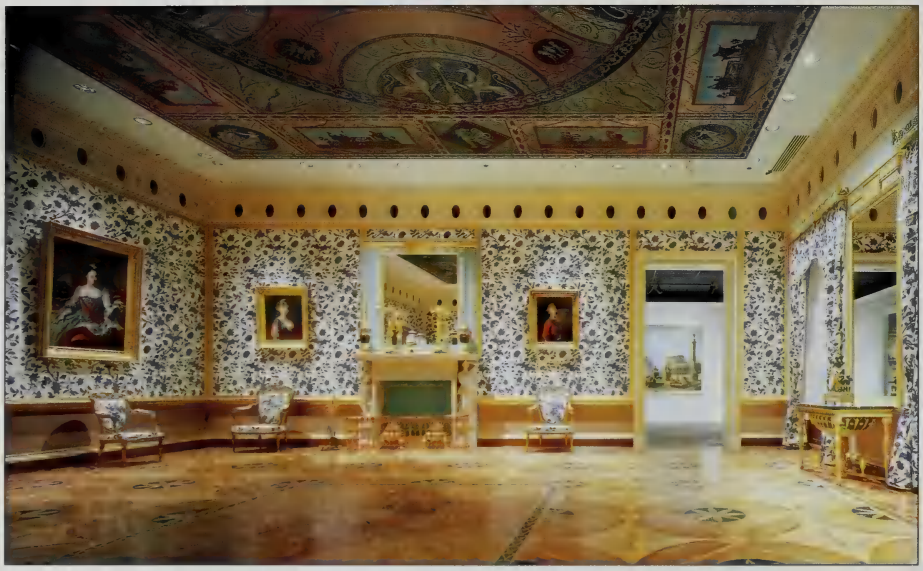


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ST. PETERSBURG VIA MISSISSIPPI



LEFT: Scottish architect Charles Cameron created the Blue Formal Drawing Room at Catherine Palace for Grand Duke Paul. BELOW: Craftsmen from Catherine Palace collaborated on the exhibition.

continued from page 54

in the other St. Petersburg (Florida). The originals and the copies were covered in twenty-two-karat Florentine gold leaf by gilders from Baltimore.

Though many Americans and Canadians plied their skills in "Palaces of St. Petersburg," the exhibition is a showcase for the talents of Russian craftsmen and artisans. "We are still working with the technology of the eighteenth century," says Boris Podolsky, deputy director of Catherine Palace. "That's the principle we work by—restoring the old things using only the old technology. In renovation, we create something that looks absolutely analogous."

In the Mississippi version of Paul I's Throne Room, for example, the floor is made of Indian sandalwood, Syrian tabac wood, Madagascar mahogany and Brazilian amaranth, cut and assembled in Russia as they were three centuries ago. In all, eight and a half tons of parquetry flooring was shipped to Mississippi. Russian craftsmen then set in the flooring, carving intricate details into the parquetry on the site.

Founded by Peter the Great in 1703, St. Petersburg is nearly the same age as many of the oldest cities in the United States. For about two centuries it thrived, the opulent capital of a vast empire. In this century, St. Petersburg has borne witness to revolution and war. After the overthrow of the czarist regime in 1917, the newly ensconced government

continued on page 57





LEFT: Elaborate Baroque decoration distinguishes Catherine Palace's Portrait Hall, which was laid out by Bartolomeo Rastrelli for Empress Elizabeth. Parquetry masters from the palace reconstructed the floor.

ST. PETERSBURG

continued from page 56

sold off numerous valuable objects that the Romanovs had commissioned or accumulated. During World War II, Nazi troops invaded St. Petersburg, ravaging the palaces. Some paintings and important objects were saved, but by and large the palaces were left in ruins.

A half century later, the restoration continues. "We began in 1945," says Vadim V. Znamenov, director of Peterhof, "and the work is still going on. There are so many specialties involved. Sometimes there are hundreds of craftsmen available. Sometimes only a single master remains."

While in Mississippi for the opening of the exhibition, the Russian directors and curators were escorted to see historic Natchez, Vicksburg and New Orleans. They came away convinced that Russian workmanship could be a boon in the restoration of America's eighteenth- and nineteenth-century architectural treasures. One form of cultural exchange is already under way. As part of the exhibition agreement, the Mississippi Commission for International Cultural Exchange funded the reproduction or restoration of a number of objects missing from the palace rooms.

That this has occurred in the small city of Jackson, Mississippi, makes it somehow all the more remarkable. Indeed, that the Walters Art Gallery chose to send its prized Fabergé egg with a model of Gatchina Palace inside to Jackson rather than to New York for the Metropolitan Museum of Art's Fabergé exhibition demonstrates the extraordinary presence of "Palaces of St. Petersburg."

Peterhof director Znamenov remembers watching both centuries-old objects and newly crafted items being loaded for shipment to Jackson. It seemed unbelievable that the treasures were going to such an improbable and faraway place. "But now it is here, and it is real," he says. "Yet it seems fantastic that something so beautiful could happen in so short a time." Which, in a way, recalls what Dostoyevsky said about St. Petersburg itself. □

"Palaces of St. Petersburg: Russian Imperial Style" is open seven days a week from 9 A.M. to 10 P.M. through August 31 at the Mississippi Arts Pavilion in Jackson, Mississippi. Telephone TicketMaster at 800/409-9959 for individual tickets; for groups of 20 or more, telephone 800/960-9900.



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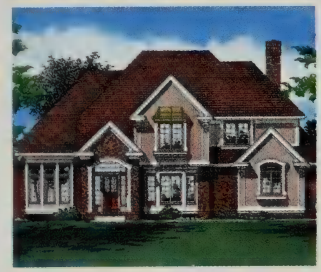
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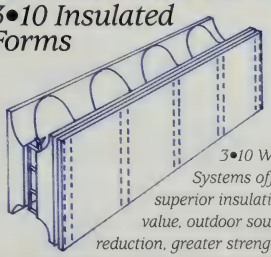


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ARE COMPUTER GRAPHICS RUNNING AMOK?

By Nicholas von Hoffman

In but a few decades our strange species has broken out of a millennium of sensory deprivation to live in a condition of perpetual overload. Not so long ago a picture or a drawing was a rare and special object. People would carefully cut the crudest depiction of a face from a blurry newspaper and pin it on a wall. Now even the poorest of us spend our waking moments surrounded by an infinity of lines and color. Thirty years ago people were popping LSD to see the pretty colors and the exploding forms that now stimulate our senses from every space and place all the hours of night and day. From a visual point of view, our life would seem like a shocking hallucinatory experience to the generation of Dwight Eisenhower. It is a social and aesthetic condition without parallel for humans.

Words like *icon*, *image*, *graphics*—once used mostly by artists, designers and museologists—are the common vocabulary. The conversion of the gray existence of the early twentieth century to the vivid colorations of today has been going on across the years as various technologies made it possible. But it took the electroloids, those monster-headed denizens of the silicon forests, to shove us into a universe of phantasmagoric imagery.

For the time being, at least, what the computer can do in art and design has turned aesthetics on its head. In two minutes somebody at a keyboard or manipulating a mouse can conjure up shapes and colors with a form and content unattainable by artists from the time of Giotto to Cézanne. Matisse, Kandinsky and Klee may have imagined these pictures, but only artists using computers can make or assemble or call forth or generate them. As yet there is no commonly agreed-upon verb to describe painting with a computer.

In time, art critics and the wider public may develop an aesthetic standard for judging the new imagery. For now, it is enough to recognize the electronic look to the wild visuals ever presenting themselves to our blinking eyes. In the landscapes of television's beer and automobile commercials, we are looking at sylvan glades of mathematics, not nature.

"There's this glut of sameness that has a computer look and feel to it," says Peter Levine of Desgrippes Gobé & Associates, a design agency based in New York and Paris. In the hands of the untrained, the blinkered and the aesthetically purblind, the graphics program the operator-artist is using takes over. Levine, who also taught for a number of years at the Parsons School of Design, says, "It's hard for students to get beyond that and find their own voice."

What emerges is a special look that is sometimes called Photoshopped, in reference to the massively used and misused program of that name. (Photoshop, which retails at about $900, enables someone with a few days' training to do things with images that once might have taken a technician days or weeks, if he or she could do it at all.) To the cognoscenti, pictures produced with it have "a technicky, multilayered, multitypefaced imagery," says Levine, "where something has been tinted or blurred or skewed in some funny way."

The availability of such tools has us afloat in what even the most electronically enthused will admit is horrific design. "Everybody is setting type," remarks Alvin Eisenman, head of the University School of Design at Yale for forty-two years. "For example, most of the faculty, students and staff at Yale have machines that make typography. The results almost never look good, but they haven't had any instruction or any chance to see how it's supposed to be done."

"Because the computer is so easy to use, because it seems that you can do things automatically, some employers, often those with low budgets, hire people very new to the game," says Tom Norton, a Cambridge, Massachusetts, designer, artist and inventor who has been in the field more than twenty years. "Quite a lot of stuff is mediocre." The worst, of course, are those abominable newsletters printed with six different typefaces to the

continued on page 60



For the time being, at least, what the computer can do in art and design has turned aesthetics on its head.



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CALIFORNIA MEDITERRANEAN



Architecture by Marc Appleton, AIA
Interior Design by Patti Skouras, ASID
Text by Leon Whiteson
Photography by Mary E. Nichols





"We wanted it to look as if a group of Greek craftsmen came over and built it without plans," says architect Marc Appleton of a residence he designed in southern California. ABOVE LEFT: Appleton with the owner, Felisa Vanoff, left, and decorator Patti Skouras. LEFT: A deadwood trellis covers the entranceway.

Designing a private house can test an architect's mettle in many ways: Stubborn clients may keep changing their minds or making impossible demands; a difficult site, a tight budget or time constraints may limit creativity. But perhaps the most subtle test of an architect's talents is designing a house in a vernacular tradition—one that, like a Tuscan farmhouse or a Greek peasant cottage, derives its appeal from an absence of conscious design. To avoid contriving a slavish repro-

A COASTAL HOUSE EVOKES A WHITEWASHED GREEK VILLAGE



duction or a phony pastiche, the architect must reimagine the antique mode in a totally different time and place and charge it with fresh feeling.

The Greek-style house that architect Marc Appleton designed in southern California for television producer Nick Vanoff and his wife, Felisa, is an original example of such a design. The Vanoff house is no clichéd copy: It's bold when it needs to be bold and restrained when it requires reticence, and its details respect a displaced tradition whose natural context is Santorini or Mykonos. It also succeeds in enlarging the scale of the modest dwelling Greeks call a *spiti* to mansion size without losing its essential simplicity.

Back in 1988 the Vanoffs came to Appleton's office with photos of Mykonos. Though of Macedonian ancestry, Nick Vanoff was attracted to the stark, white, almost Cubist architectural forms of the Cyclades, a group of islands located in the Aegean Sea between the mainland and Crete. Felisa Vanoff, who has Italian parentage, shared her husband's admira-

"We broke the plan for the residence, which included several bedrooms, into separate masses," says Appleton. "The effect is that of a small village on the edge of the sea." ABOVE: High walls surround the compound, which Appleton describes as "a series of boxes, vaults and domes." Arte de Mexico doors.



LEFT: The entranceway, which delineates the central axis of the house, leads through a courtyard to the front door. "Simple and bold" materials—whitewashed plaster, limestone pavers and Santa Barbara sandstone —are used inside and out.





tion for Hellenic houses. "In the end there was no question about the style we chose," she recalls. "It just had to be Mykonos."

Though Appleton has designed houses in a variety of historic idioms, from Georgian and Tuscan to Spanish Colonial Revival, the Vanoff house was his first attempt to re-create an informal tradition. "When Nick and Felisa asked me to do a Mykonos house on the coast, I was both nervous and intrigued," Appleton remembers. "It struck me that, in creating a conscious and elaborate mimicry of an intuitive style, I could easily make the wrong moves."

Appleton approached the problem of scale by breaking the house down into a cluster of separate volumes that resembles a small village. The compound sits on the edge of the sea, near the end of a sixteen-

ABOVE: In the entrance hall, hand-hewn beams frame a skylight that "slides back to allow air to circulate on warmer days," says Appleton. "We weren't concerned if it drizzled, because the floor is stone." Lanterns from Arte de Mexico.





NICK VANOFF WAS ATTRACTED TO THE WHITE, ALMOST CUBIST ARCHITECTURAL FORMS OF THE CYCLADES.

hundred-foot-long site whose entrance is marked by vaulted tennis and pool pavilions. The drive leading to the main house winds through a grove of fifty-year-old olive trees transplanted from an abandoned orchard and arrives at what seems to be a conglomeration of sparkling white houses with flat, domed and vaulted roofs punctuated by tall chimneys. Windows in a rich variety of sizes and shapes appear to be almost haphazardly placed in the sides of the structures. The stucco has a textured, irregular look, as if the walls had been resurfaced many times over many years to repair the ravages of weather. The only color accents are the bright hues of the window trim and the doors.

For Appleton, this drawn-out approach "gives visitors time to prepare themselves for the ritual of arrival," he says. "It helps transpose their minds from the southern California milieu into a different world."

A massive three-hundred-year-old Indian teak double door opens onto an axis that runs right through the house. The ocean is immediately visible at the far end of the perspective, through a sequence of colonnades and archways. The prospect is so evocative of Greece that some Greek guests, visiting for the first time, "feel they've been transported to the islands," says Felisa Vanoff.

The unstudied, Greek vernacular quality Appleton was after is manifest in the entrance hall. Two stories high, it is topped by a wide skylight that can be electrically slid aside to reveal the heavens. Its finishes are limited to the basic materials used throughout the house: Italian limestone

Bougainvillea climbs the columns of a seafront loggia. "There are an enormous number of outdoor rooms and spaces," the architect points out. "They're just as valuable and inviting as the indoor ones." Beyond the terrace is steep terrain that descends to the beach. White duck fabric is from Kravet.



"In all the details, the intent was to create a magical but informal, almost accidental effect," says Appleton, who stresses the "collaborative effort" of the design and construction. "We banged up the framework with sledgehammers so the stucco would go on unevenly." LEFT: A groin-vaulted ceiling and sandstone columns define the gallery.

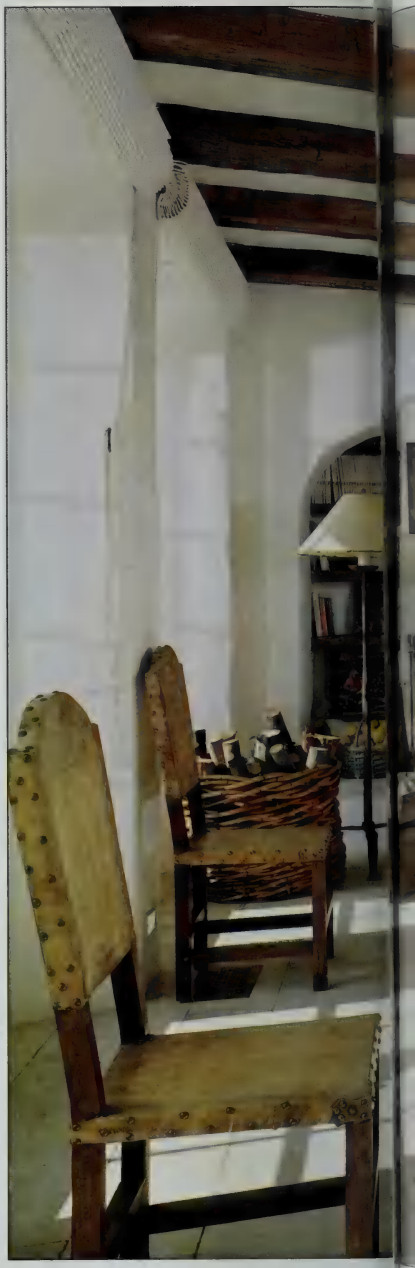
flooring, white plaster walls and rough Santa Barbara sandstone, which clads the pillars that support the archways. Thick hand-hewn beams of pine, spruce and fir define the ceiling.

The plan of the house is simple. In front of the gallery is a loggia that opens onto a terrace running the width of the house's seaward frontage. To the left are the living room and the library, set at an angle to the main axis. To the right are the dining room and the kitchen, which opens onto a kitchen garden just off the entrance colonnade. Upstairs is the master suite, a second bedroom that doubles as Felisa Vanoff's office and a terrace overlooking the Pacific with a fireplace and a long built-in banquette that can be used as a bed on warm nights. There are two separate guesthouses—one at the rear of the residence, another overlooking the kitchen garden. Everywhere, eighteen-inch-thick walls convey a sense of solidity.

French doors, offering views of the coast, flood the living room with light. The space has a countrified air, with plaster walls, limestone floors, scarred timber beams and a fireplace capped by a stone mantelpiece. The furnishings there, as throughout the house, are a mixture of family heirlooms along with new, antique and rustic pieces such as one might find in a Greek island house. They include a pair of wrought iron torchères, painted iron sconces, Indonesian teak chests and a wide goatskin bench. An antiqued mirror beside one window bears a legend in Greek: "*Spiti mou, spitaki mou*"—"My house, my little house."

The dining room, warmed by a large sandstone-framed fireplace, features a Brazilian painted table surrounded by rawhide chairs set under a wrought iron chandelier decorated with leaf accents.





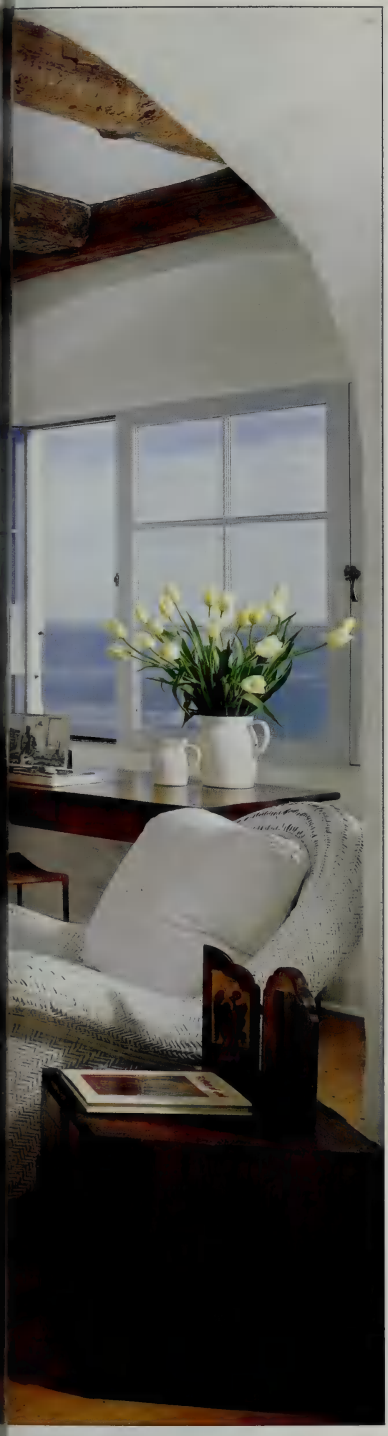
"The whiteness is pervasive," remarks Appleton. "So much light is reflected, there isn't a dark corner in the place, even on an overcast day." LEFT: Skouras selected a natural palette for the furniture in the living room. "Although browns and blacks have weight," she says, "they're as neutral as white."



The dining room is flanked by a kitchen, at right, and an oceanside terrace. "With its low stucco arches and raw sandstone hearth, it's very reminiscent of a Greek house," says Skouras, who furnished the room with rustic pieces, including a Brazilian table. Club chair fabric is from Clarence House.

"THE LIGHT AND SHADOWS CHANGE ALL DAY LONG."





Two steps up is the open, plank-floored kitchen, with a projecting white plaster hood, stained-pine cabinets and marble counters like those one might find in an ordinary Greek house. French doors lead to the outdoor breakfast terrace and the kitchen garden.

In the master bedroom, an iron four-poster, a lace-covered chaise, white wicker armchairs and a blue-and-white-painted Brazilian chest are arranged on an expanse of chestnut flooring, which Appleton used in all of the second-story rooms.

Interior designer Patti Skouras emphasizes the importance of restraint in this kind of house. "The architecture is so strong, and there is such magical natural lighting—the light and shadows change all day long—we didn't want to interfere by overaccessorizing."

But restraint requires some relief, and throughout the house are colorful pieces that Nick and Felisa Vanoff collected on their frequent travels to Greece: the glazed plates on display in the kitchen, a Macedonian rug that defines the sitting area in the living room and a red handmade Macedonian rug that Nick Vanoff brought to the marriage.

Nick Vanoff died in 1991, before the house was built. Though he'd bought the property more than two decades earlier, he'd long dreamed of creating his special *spiti*. "When we finally started planning the house, Nick was already ill," Felisa Vanoff says, "but he insisted that I and our son Nick Jr. go ahead and do it. I see this place as his legacy." □



BELOW: A kitchen garden is used in the mornings—"when it gets the sunlight," says Appleton. "It's a quiet, enclosed and more protected alternative to the seaside patios."

LEFT: Hardwood floors were installed in the master bedroom, as in other rooms on the second floor, "for warmth and a softer feel," explains Appleton. Blue window trim adds a playful tone to the exterior.





A second-floor terrace off the master bedroom features a split-bamboo trellis and a built-in table topped with blue glass tile. "It's the first space we all envisioned," says Appleton. "The rest of the residence evolved around it."

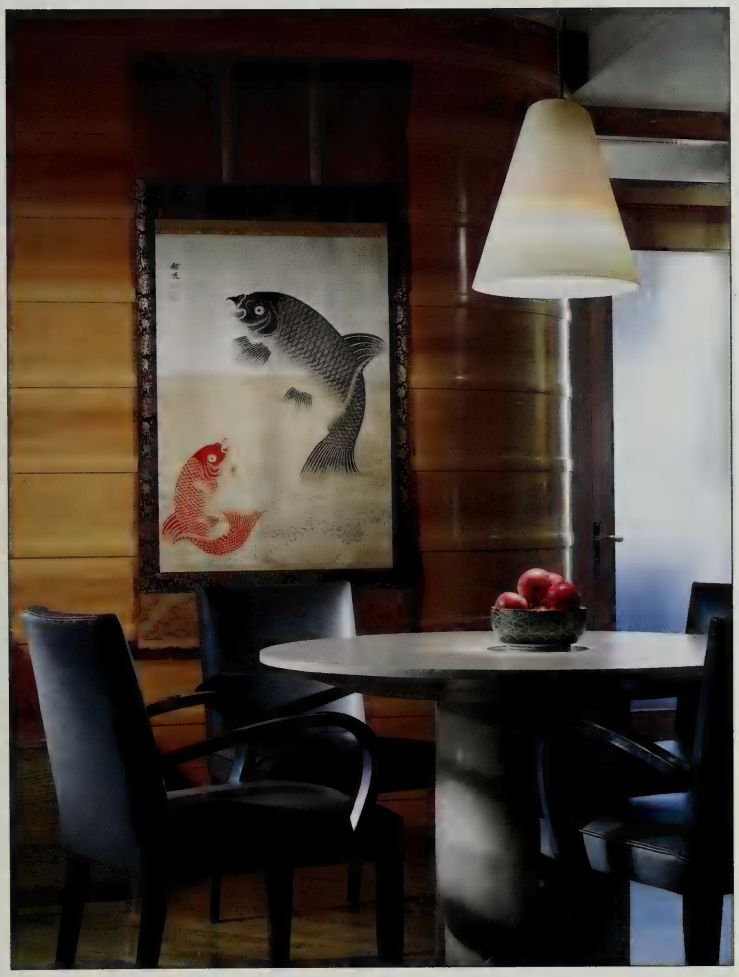
INTERIOR LANDSCAPE FOR NEW YORK CITY

CREATING NATURAL VISTAS DOWNTOWN

Architecture by Matthew Bialecki, AIA/Text by Stephen Drucker/Photography by Durston Saylor



LEFT: In combining two apartments, Bialecki discovered a concrete wall, which he shaped until it became a sculptural element. BELOW: An Edo scroll hangs on the pearwood wall in the dining area.



Architect Matthew Bialecki (opposite) explored the "concept of nature" in the New York residence of his sister Linda Bialecki and Douglas Klassen. "As we worked on the space it began to look topographical," he says. "As in nature, the objects define what's around them."

Many a newly decorated New Yorker has had the experience: In walks a friend through the brilliantly rearranged rooms, across an expanse of sumptuous carpet, past plump new down sofas and chairs, only to head straight for the windows.

"What a view!"

The owners of an apartment in lower Manhattan have such a view but have never had such a problem. Their guests rarely make it to the windows, stopped in their tracks by a mysterious concrete wall just inside the front door. It is not what New Yorkers are accustomed to seeing on the eighteenth floor of a modern apartment building.

What is it? Where did it come from? Is it structural or is it art?

Not since Stanley Kubrick put that primal monolith in *2001: A Space Odyssey* has a wall been so compelling.

"This is archaeology," says Matthew Bialecki, the architect who "unearthed" the wall, among other things, in the course of combining two boxy apartments into an 1,800-square-foot, three-bedroom residence for his sister Linda Bialecki, the owner of an executive search





OPPOSITE: The kitchen's grid of brushed-pewter panels contrasts with the pearwood and plaster elsewhere in the apartment. The ceiling is of backlighted Murano glass. "Most people think it's a skylight," Bialecki notes. "The lights can be dimmed—it's like a sky." Sinks are by Kohler. Viking range.

ABOVE: Beside the kitchen counter are oak "boulders" that were built to hold plumbing and heating panels. "They continue the plane of the oak floors while solving significant technical problems," Bialecki says. Paul Blanchard acid-etched Shaker recipes over the sink.

firm, and Douglas Klassen, a partner in an investment banking firm.

No horse prints for this Wall Street couple. Bialecki and Klassen are devoted modernists and are fascinated with the cutting edge of technology. They like the resonance of the great prewar apartments uptown but prefer the loft life downtown. And so from a tokonoma that displays a photograph of a motorcyclist to a custom media center on which sit the latest in audio components, their apartment has an otherworldliness that is totally, and pleasantly, dislocating. Neither uptown nor downtown, hovering somewhere between the World Wide Web and the highest plane of Zen, it is the consummate reflection of this hippest of Manhattan neighborhoods, the Flatiron District.

Bialecki considers the apartment an expression of the possibilities of architecture. "It is very much an art for me, a living and public art. You can use it. You can walk through it.

"This is an evolved modernism, contrasting the rough with the polished, the technological with the natural," he says. "It's minimal, but it has a richness, and it's not too aggressive. Its antecedents are Noguchi, Mies, Eames, Neutra, Greene and Greene. And I always think about Wright. I mean, how can you *not* think about Wright?"

For this apartment, the architect began with nothing. "There were pipes and ducts colliding everywhere," he recalls. "And I thought, This is like going out to a site in the country. A tree here. A boulder there. All of a sudden the problems seemed like opportunities. It became a landscape to me, which I just kept on interpreting and reinterpreting.

"Here's botany," says Bialecki, gesturing toward the sweeping blond-wood walls that gently curve through the entrance hall and into the master bedroom and dressing room. "I think of them as trees bending in the wind." They are faced with slices of Swiss pearwood, some twelve to thirteen feet long, that have been precisely book-matched. Shelves and drawers are concealed behind these



smooth surfaces; those who open them find that inside they are painted edgy shades of violet and green.

Pointing to the highly polished wood constructions scattered about the floor, Bialecki notes, "These are our rocks." Some people sit on them. Some people just stare, expecting them to move. They seem improbably natural; actually they hold heating and plumbing systems.

Water also has a place in this landscape, in the form of mirrors in the dressing area that reflect and extend the shape of the countertop and the room itself. So does "ice": chunky slumped glass in a vitrine that the architect calls "glacial."

Matthew Bialecki likens the apartment to a "built garden"—the hall off the bedrooms becomes a pathway through the woods into a clearing. "That's the living room," he remarks, "under a big sky."

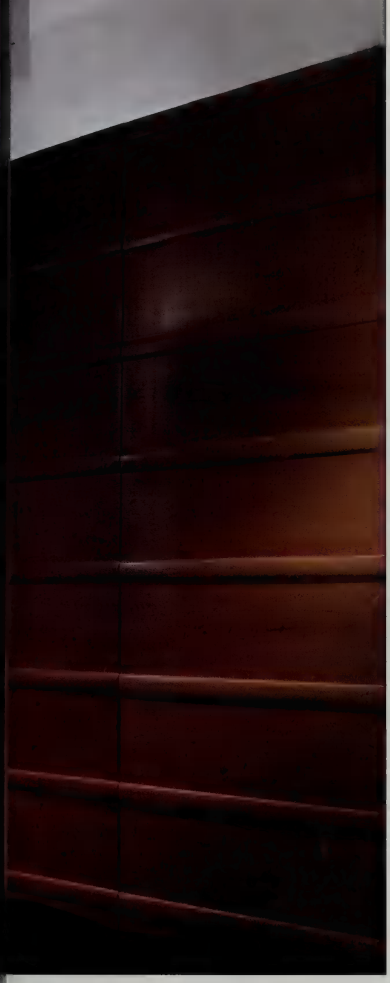
Similarly, the architect treated the powder room as a grotto: It is lined with an English limestone called kirkstone—the door is so heavy that two hands are needed to close it—and surmounted by a vaulted plaster ceiling. Drawers faced with acid-etched pewter shoot out at a thirty-degree angle, and, in a Merlin-like touch, water pours from a spout floating in a mirror into a basin of thick sand-cast aluminum.

The concrete wall that stops everybody in their tracks supports the better part of the building. Once it lay quietly unnoticed under drywall, as walls usually do. "One of the first things that Matt did was start ripping at that wall," Linda Bialecki remembers. "I don't think it's the first thing that anybody else would have done."

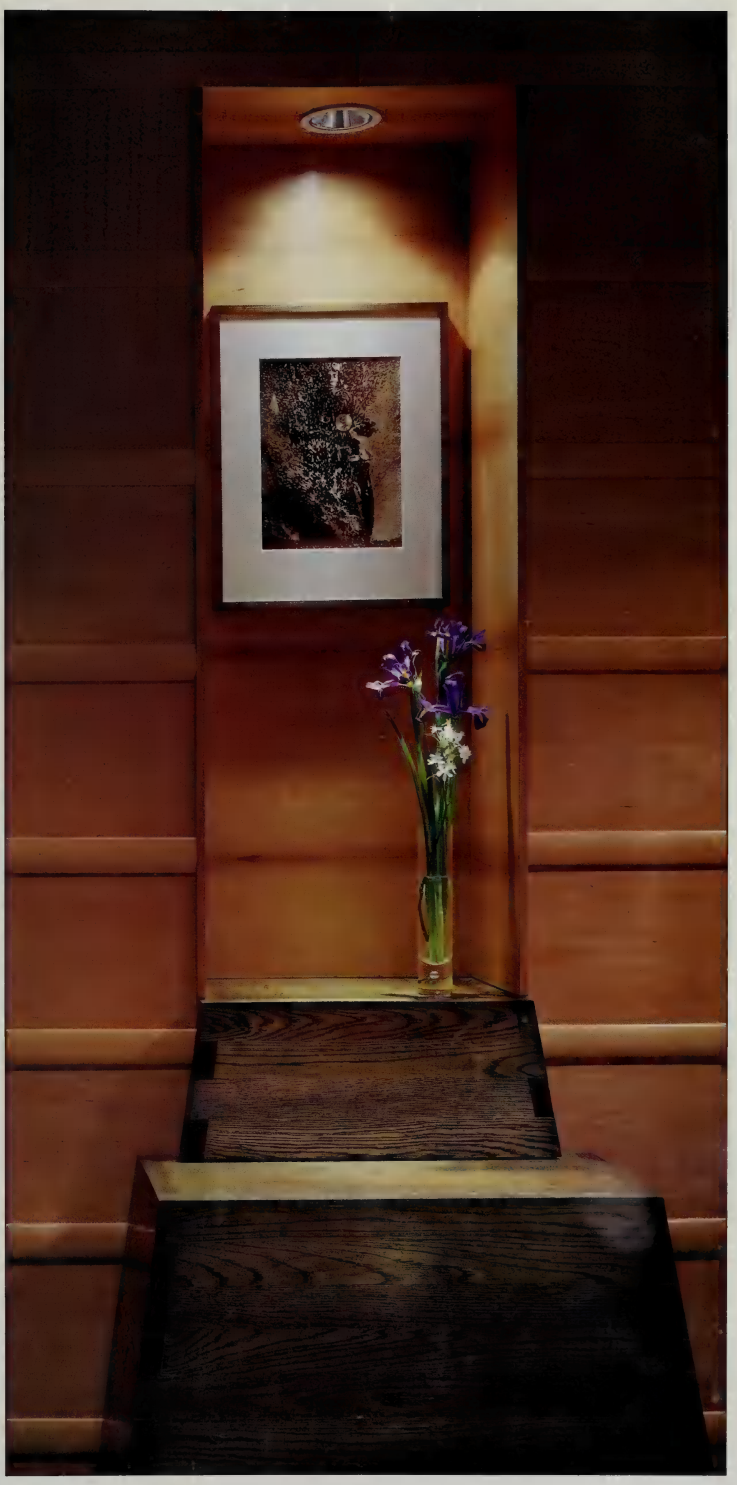
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ABOVE: A work from Josef Albers's *Transformation* series hangs in the master bedroom, whose walls conceal cabinets and closets. "Everything that is wood curves," says the architect. OPPOSITE LEFT: Pearwood is joined by granite and stainless steel in the master bath. The cabinetry is by Robert Allen.

"Architects usually design negative spaces," Bialecki says. "I wanted to work with positive spaces—to let the objects float." OPPOSITE RIGHT: Martin Munkacsi's circa 1923 *Motorcyclist, Europe* highlights a tokonoma that Bialecki sees as the meeting of tree and earth. "Here, roots from a tree grow from and around a rock."







BROOKE ASTOR'S COVE END

SUMMERS ON MOUNT DESERT ISLAND IN MAINE



Interior Design by Mark Hampton, ASID, and Nancy Pierrepont
Landscape Architecture by Morgan Wheelock, FASLA
Text by Susan Mary Alsop
Photography by Brian Vanden Brink



"Everybody's happy and in good humor in Maine," says Brooke Astor, who spends summers at Cove End, her 1920s Colonial Revival residence on Mount Desert Island. "I enjoy a simple life there. It's so wonderful and peaceful."





"My late husband, Vincent, and I bought the house and everything in it on the spot," recalls Mrs. Astor. ABOVE: Shelves of blue-and-white 19th-century ceramics surround an antique English tall case clock in a front hall alcove.

When Mrs. Vincent Astor arrives in Northeast Harbor, Maine, for the summer, her friends know exactly what to expect when they welcome her, for it never changes from year to year. She is invariably worn out, too tired to face a soul or hear the sound of a human voice; the very thought of houseguests exhausts her, so she isn't going to ask anyone up this year. Oh, the joy of being back in her dear, quiet house on Mount Desert Island with nothing to do but watch the sailboats go by.

This mood lasts about a week, and then the telephone calls to her neighbors begin: "Are you by any chance free for dinner on the tenth? I had completely forgotten that when I was in London last month I suggested to X that he might like to see Maine, and he has chosen that weekend and wants to bring Y and his wife, so I felt I had to ask Z, too, as he is crazy to meet X. Do come. It will just be a tiny party—don't think of dressing up." X, Y and Z are world-famous writers, or museum directors, possibly politicians or diplomats, it doesn't matter. Brooke Astor's zest for life and gift for making those around her happy are as strong as if she were still the young woman she describes in her two-volume autobiography, *Patchwork Child* and *Foot-*



Interior designer Mark Hampton redid the living room in colors inspired by the Victorian needlepoint rug. Chinoiserie table, right, from Hyde Park Antiques. Schumacher slipper chair and balloon shade fabrics. Sofa and club chair fabric from Brunschwig & Fils.

prints. The dinner party goes off most agreeably, and when the houseguests have left the island she is free to seek the peace for which she has longed. She finds it every morning in a secret garden that she has recently created.

Once she told landscape architect Morgan Wheelock what she wanted, he understood her perfectly, and by last summer the project was completed. She asked for a swimming pool; it had to be in a very private place with a hidden entrance. Indeed, one could stay in the big house for days without suspecting that just a few hundred yards away lies a little gate all but submerged in piny shrubbery. Just outside the gate is a gong that Mrs. Astor strikes to warn Buddha, as if to ask him, "May I come in?" Buddha, a graceful bronze, sits beside the pool under a wisteria parasol. The pool itself is long enough to provide the briskest of morning exer-



"The room was already so pretty that we decided to keep the same feeling and tempo in it," says interior designer Nancy Pierrepont of the library. "We had Scalamandré reprint the floral chintz originally used by Sister Parish."

cise for its owner, who swims toward a low wall that carries two bronze seals enthroned on a huge block of granite. The plantings around the pool reproduce the vistas that Mrs. Astor has always loved on the mountain walks for which the island is famous.

A small pavilion provides a comfortable chaise longue for resting before or after her swim. These are the precious hours in which she can read or dream alone, and she says that her mind often goes back to China, where she spent happy years long ago when her father, a distinguished officer in the Marine Corps, was assigned to the United States' mission in Peking. In the summers the family moved out of the city to a villa in the Western Hills, where the fragrant woods were very similar to what she has around her in her garden beside the pool.

When she and her husband were married they had imagined spending their summers abroad, motoring and yachting. But as she has said, "We both hated it after the first summer, and it was a glorious moment when we decided that we both loved Maine." Vincent Astor bought the big white-shingled cottage in 1953, and they called it Cove End. The Astors wanted coziness, and the deep blue cove beyond the wide lawn suited them, as did the quiet road leading to it and the several acres providing room for vegetable and flower gardens.

Coziness is the note struck throughout the interior of the house. The Astors had grander residences elsewhere; in Maine

"IT WAS A GLORIOUS MOMENT WHEN WE DECIDED THAT WE BOTH LOVED MAINE."



they wanted space to entertain their friends, but above all they wanted no formality—they envisioned the sort of rooms in which, at the end of a foggy day, one could count on finding a blazing fire and a comfortable armchair beside it.

Mrs. Astor made few decorative changes in the years after her husband's death, for her winter life in New York was intensely busy—she was directing the affairs of the foundation that bears his name—and Cove End was her summer retreat. However, just recently she resolved to make some improvements and called in three friends to help her: designers Mark Hampton and Nancy Pierrepont for the interiors, and Morgan Wheelock for the swimming pool and its surroundings.

Says Hampton, "Mrs. Astor's rooms lift one's spirits just the way she does. So when she decided her big living room needed to be redone, she knew from the beginning exactly what she wanted. The pale yellow walls would stay, but the cool blues and greens would have to go. Instead, she wanted to emphasize the colors in a large Victorian needlepoint rug she found last year. That meant, to me at least, that we would start out thinking of warm reds and shades of cream and off-white, and that's what we did.

"It's a very large room, down a few steps, making the ceiling higher than in the rest of the house," he continues. "There are four tall single windows on one wall, a fireplace at one end and a triple window at the other end. It's a room

"The master bedroom is full of mementos that Mrs. Astor has always had around her," notes Pierrepont. The small Arthur Rackham drawing, above the round portrait, was given to her when she was a child. Brunschwig & Fils floral fabric.



"When asked to lay out a personal garden for Mrs. Astor, I decided to create a secret room reached by a remote path," says landscape architect Morgan Wheelock. "The stone is from Maine, the pool coping is granite from nearby Deer Island, and the plants are all native."

flooded with light, and on long summer days the play of sunshine and shadows gives the space that bright sparkle that makes American seaside summer houses so enormously appealing."

The cheerful library on the first floor was originally decorated by Parish-Hadley. Nancy Pierrepont felt that it should be left as it was, and Mrs. Astor agreed. "Sister found the chintz first, and in 1980 I had it printed again for Brooke," explains Pierrepont. "I often keep what is already there in a room, if it's marvelous."

Upstairs, Pierrepont has given the master bedroom fresh life, while retaining much that is evocative of the past. The porcelain ornaments on the mantelpiece and the drawings on the walls come from far back in Mrs. Astor's life. There is a big French armoire and a four-poster bed, beside which is a low bench that is placed there as a takeoff platform for her small dogs, who are allowed to jump up on the bed. The chintz used for the draperies, the bed, the bench and the armchairs was copied from an old French fabric. The





JON NOONAN

"I grow not only lots of flowers but a variety of vegetables too," says Brooke Astor (left). "I love to garden. And the air is so fresh and invigorating that I make dates for walks in the afternoon as well." BELOW: Neoclassical-style cast-iron garden furniture rests on the terrace facing Gilpatrick Cove.



view from the windows is of the cove beyond the croquet lawn.

It is a serene room, perfectly attuned to its resident. Mrs. Vincent Astor is often referred to as a grande dame, a phrase that makes her sound intimidating. In fact, there is nothing intimidating about this great lady, for her charm and spirit are unchanged since her childhood days when she fell in love with the piny fragrances of the Western Hills outside Peking. The pines of Maine suit her well. □

Architecture by David Serrurier
Interior Design by Barbara Barry, ASID
Landscape Architecture by Thomas Batcheller Cox
Text by Michael Webb

BEFORE AND AFTER

BORN-AGAIN NEUTRA

THE NESBITT HOUSE REWORKED FOR PIPPA SCOTT



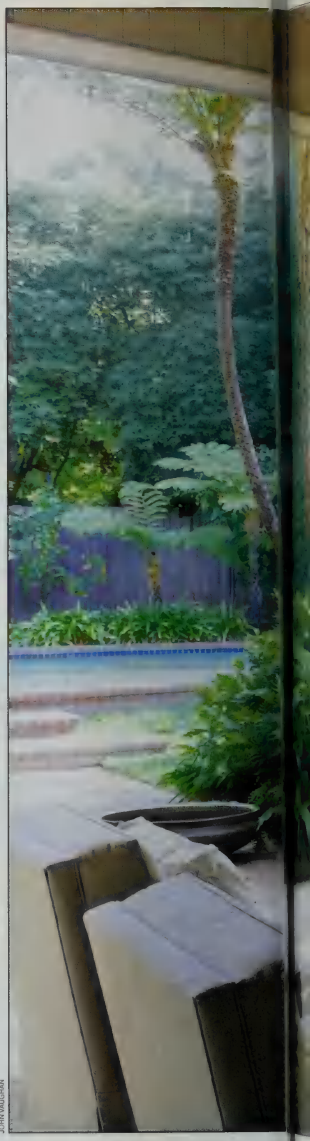
EDWARD RIDDER

In 1942, just before World War II halted all nonessential building, Richard Neutra completed a residence in west Los Angeles for NBC radio producer John Nesbitt. The architect, who had made his reputation as a leading proponent of the International Style, temporarily abandoned white stucco cubes with metallic trim to work in brick and redwood. Neutra's biographer, Thomas S. Hines, calls the house a masterwork and cites the praise of an AIA awards jury in 1946: "Urban sophistication and cultural refinement have been expressed in terms of almost rustic simplicity—a juxtaposition of contrasting moods."

Those contradictory virtues caught the eye of Pippa Scott, a film producer and human rights activist who divides her time between the East and West coasts. She had dreamed of finding a small horizontal house on a big lot to indulge her passions for architecture and gardening. "I was able to afford the property because a developer wanted to tear it down and the neighbors asked the city to declare it a historic monument," she explains. Scott offered to restore it, telling the authorities, "I will honor Mr. Neutra if you will let me buy it, but only if you do not declare it a monument and make it impossible to extend." As a former architectural commissioner for Beverly Hills, she had demonstrated a commitment to preservation, and her offer was accepted.

The house had been altered and painted in dark colors over the decades, and the kitchen and bedrooms were cramped. Scott turned to Barbara Barry, who had decorated a house for one of her daughters, to transform the interiors, and brought in architect David Serrurier to add a new master bedroom at one end and two guest bedrooms at the other. For the next two years client, designer and architect collaborated closely to restore and enlarge the house in the spirit of the original.

Serrurier had previously restored Neutra and Craftsman residences, as well as Rudolph Schindler's Tucker house in Hollywood, where he has lived for twenty years, intuitively absorbing the architect's feel for proportion. "The Nesbitt house has a strong sense of style, so I wanted the additions to be complementary and not an abrupt shift," he says. "You don't want to walk into a room and ask, 'Where has this come from?'" Serrurier has woven



JOHN VAUGHAN

ABOVE LEFT: "Richard Neutra chose to enter the property from the far end and lead you through the garden and along the face of the house to the dark protected front door," says interior designer Barbara Barry, who updated the 1942 Nesbitt house in Los Angeles for film producer Pippa Scott.



JULIUS SHULMAN

LEFT: Julius Shulman's early-1940s photography captured Neutra's atypical use of brick. ABOVE: "We washed every vertical plane in the living room in sage green for a seamless transition between house and garden," says Barry. "Horizontal planes were kept textured." Pillow fabric, Clarence House.

"WHEN SPACES ARE AS PURE AS THESE, EVERYTHING MATTERS, DOWN TO AN EIGHTH OF AN INCH."



the new master bedroom into the linear plan of the house so well that it's hard to see where the old building ended. The prospect of adding a second story of guest bedrooms over two small rooms behind the garage, thus breaking the horizontal line of the house, made the architect nervous, but the structure is set back and is partially masked by the abundant foliage.

Pippa Scott wished "to live in a garden and achieve a rigorous, Zen-like purity indoors." Barry responded by peeling away unsightly layers and striving for a harmony of colors and textures. "There's a hierarchy here—garden first, house next, decoration far down," Barry says, and that determined the choice of what she calls "humble" materials. She felt shut in by the exposed brick fireplace walls and covered them with plaster. Redwood ceilings were sandblasted. Plane-sliced ash plywood, sea-grass rugs and floors of concrete and polished brick bring a feeling of nature inside. Plaster and cabinetry were colored a soft gray green that Barry describes as "my version of beige," which picks up on the hues of the garden and suggests the silvery patina of the exposed wood surfaces.

After Barry had scrubbed and strengthened the bones of the house, she then fleshed them out. "When spaces are as pure as these, everything matters, down to an eighth of an inch," she says. "It's important to have an eye for proportion. Here, the architecture supplied the cues, and every corner became something to study." Her attention to detail is seen in the play of angles between a living area cabinet and the study's hearth and in the connecting wall of shelves, where vertical divisions are recessed and tapered to create the illusion of unbroken rows of books. It is evident in

ABOVE: "The house had become weary and fragile," says Barry. "Our task was to rediscover it while keeping it humble—no rich materials or overdoing it." Ingo Maurer's lantern hangs in the dining area, adjacent to the living area. The sliding windows evoke "a Japanese house that folds back to embrace the garden," Barry adds.

OPPOSITE ABOVE: Much of the original brick in the study (opposite) was plastered over. "I thought it was too rustic in this setting," says Barry. Scott, who continually rotates her art collection, placed *Plage Gris* by Maurice Brianchon over the fireplace. Sofa and slipcover fabrics by Brunschwig & Fils.

JOHN VAUGHAN



JULIUS SHULMAN

the low-set panoramic window that draws the eye down to the garden and pool, giving the study a certain intimacy, even though the ceiling is the same height as in the expansive living/dining room. And it shows in the contrast of shapes and textures. The contrasts are particularly engaging in the guesthouse, which is linked to the kitchen by a covered walkway. Two tiny rooms were converted for use as an office and a Japanese bath and exercise room. Scott is an aficionado of Japan and of the understated elegance the Japanese call *shibui*. Barry expressed that quality in a glass screen that's blocked in silver to contrast with the dark stone of the tub.

The house is furnished with a mix of 1940s finds and Barry's own understated designs, which include a dining table made from a leftover panel of ash plywood set on a square ash pedestal. "Pippa considered installing an antique table and a *tansu* chest," notes the designer, "and I played tough and said we didn't need it. But she imparts elegance with her silver, pressed linens and, of course, her paintings."

Scott's love of art began early. She remembers childhood trips to New York with



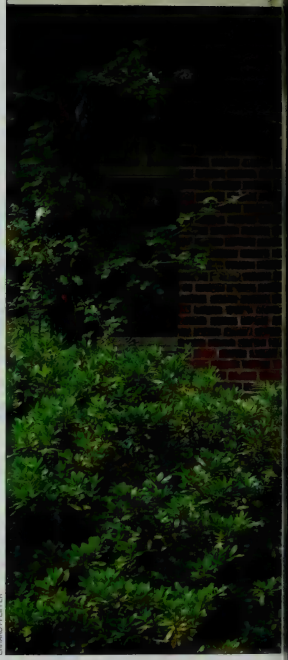
JULIUS SHULMAN

RIGHT: "The old master bedroom became the bath," says Barry. BELOW: "Architect David Serrurier opened the new bedroom to the garden on both sides. The room was done in the spirit of Jean-Michel Frank—everything is concealed," Barry notes. Chair fabric from Hinson. Rug by Hokanson.



EDWARD PFEIFFER





EDWARD PFEIFFER

her father, Allan, a playwright who also coscripted the best-known Astaire-Rogers musicals, and her mother, Laura, "who was a pal of some remarkable artists," Scott says. "Rufino Tamayo and Yves Tanguy gave her paintings. I absorbed her insights, but my former husband hated contemporary art. When we separated I said, 'Oh, goody!' and started collecting," she recalls with a laugh. The walls display a few canvases at a time; after a few months they are replaced with others.

Childhood nurtured another enduring joy. "My mother was a great dirt gardener and I was her slave," she says. "Later I went back to school to study landscape architecture. I knew all about Mediterranean plant material but turned up my nose at tropical stuff, which I found lurid and vulgar."

That prejudice vanished when Scott acquired the Neutra house. She had read that the architect had wanted a tropical garden but was unable in the 1940s to find suitable plants, so she brought in landscape architect Thomas Batcheller Cox to help her transform what she calls a "straggly" garden into an exotic paradise. From the king palms that shade the diagonal path that leads to the entrance, to the grassy dell framed by Australian tree ferns, every step brings a surprise, and every window frames a different composition. A giant bird of paradise, ginger and jasmine flourish.

At night the mood changes as the garden fades into darkness and the interior glows from within. Pippa Scott appreciates its serenity, especially on her return from an exhausting trip. "This space is honest in its appropriateness to Los Angeles," she says. "Every time I come here I feel I'm shedding excess baggage. I think it's as elegant as any highly polished, gold-leafed, French-windowed space you could imagine." □



Landscape architect Thomas Batcheller Cox turned the fern-filled grounds (right) into a riot of palm trees and exotic plants (below). "Gardening is a language that eludes you if you don't speak it every day—and I don't," says Scott. A 1983–85 untitled work by Robert Motherwell is in the living area.

JULIUS SHULMAN

ART DECO GRAPHICS

DYNAMIC VISUAL DESIGNS CONVEY THE MODERN SPIRIT



Text by Christopher Finch

Characterized by machinelike forms and ornamental geometries, Art Déco is the style that dominated European and American design in the years between the two World Wars. During those decades its aesthetic was ubiquitous, influencing the appearance of everything from skyscrapers to salt and pepper shakers. Déco was not universally admired, however—it was often dismissed by contemporaries as mere "jazz modern"—and after World War II it fell into disrepute, only to be rediscovered in the 1960s and elevated to the status of an authentic period style as distinctive as its immediate predecessor, Art Nouveau.

Art Déco (retrospectively named for the Exposition Internationale des Arts Décoratifs et Industriels Modernes, held in Paris in 1925) replaced sinuosities of Art Nouveau with angular representations of ships, cars and planes, zigzag motifs and fantasies of a streamlined future. It borrowed from the "difficult" vocabulary of modernism—from Cubist canvases and Bauhaus typography—to create a visual language that could be used to communicate easily and effectively. Once mastered, that language might be adapted to adorn radios and tableware, ashtrays and cocktail shakers. It could be used

ABOVE: Poster, *L.M.S. Bestway*, A. M. Cassandre, 1928. Lithograph; 39⅞" x 48⅞". One of the most innovative graphic artists of his time, Cassandre combined elements of Cubism and Futurism in his work. Gilles Didier, Paris.

OPPOSITE: Poster, *Londen*, Kees van der Laan, circa 1930. Lithograph; 40¼" x 24⅛". The Déco era's love of luxury was expressed fully in travel. Posters for journeys by rail and steamship are among the period's most powerful. Gilles Didier, Paris.



BENEDICTE PETIT



LEFT: Cover of *Fortune*, Paolo Garretto, August 1932. Color gravure; 13⅜" x 10⅞". Garretto often used perspective as a major element in his designs for *Fortune*, whose Déco covers are known for their originality. Craig Flinner Gallery, Baltimore, Maryland.

OPPOSITE: Poster, *St Jean de-Luz*, Robert Mallet-Stevens, 1928. Lithograph; 63" x 47¼". An important architect as well as a designer, Mallet-Stevens recognized that his was "a period . . . influenced by the discoveries of science." Jane Mouffet, Paris and Los Angeles.

COLLECTING ART DECO GRAPHICS

The streamlined, geometric patterns of Art Déco, the ever-popular style of the 1920s and 1930s, appear in a wide range of the graphic arts. Covers of magazines such as Vogue *and* Fortune *are in demand and priced in the very low hundreds. A large number of original lithographic posters are available for $500 to $5,000, but scarce examples by major artists command five figures. The best sources are dealers in modern prints, posters and illustrated books.*

to sell cigarettes and candy, tourism and political credos.

For thirty years Art Déco has enjoyed an extraordinary popularity with collectors that shows no signs of diminishing. This is certainly the case in the area of graphic art, where Déco examples range from the magnificent posters of A. M. Cassandre to the inventive covers for matchbooks given away as promotional items at nightclubs and hot dog stands alike. For a couple of decades, book jackets and magazine covers, catalogues and billboards, record labels and menus, were all subjected to the Déco treatment. In extreme instances, artists armed with airbrushes reduced humans to lively conjunctions of triangles and trapezoids with disks for heads, while typefaces sometimes became so stylized they were difficult to decipher.

Among the most spectacular products of the era were the travel posters conceived by Cassandre and other gifted artists such as Pierre Fix-Masseau, Robert Mallet-Stevens (better known as an architect), Willhem Gispen, Kees van der Laan, E. McKnight Kauffer, Joseph Binder, Leslie Ragan and Mario Sironi. At their best, these posters evoked the glamour of the destination and, even more, the excitement of the voyage itself. The allure of travel for its own sake was brought into play not only for journeys


ST JEAN
DE-LUZ
ROB MALLET-STEVENS
"SUCCÈS"
H. CHACHOIN Imp. Paris, 1928



oraison que quelques phrases brisées par ses bégaiements. Julien s'avança. Il avait été ordonné lecteur de l'Église en même temps que son frère ; mais, plus ardent dans sa piété, il s'était fait tonsurer, et il était moine. Revêtu de la

RIGHT: Book illustration, *Daphné*, François-Louis Schmied, 1924. Wood-block print; 11¼" x 9¼". Schmied's use of a single initial to dominate the page echoes a practice of medieval manuscript artists in a bold, stylized fashion. Leonard Fox Ltd., New York.

OPPOSITE: Poster, *Le Bal des Petits Lits Blancs*, Francis Bernard, 1929. Lithograph; 62" x 47". At their height in the 1920s, musical revues and dances inspired many Déco posters, such as one sponsored by the Parisian newspaper *L'Intransigeant*. Nicolas Bailly, New York.

aboard sleek Cunarders and luxury trains but also to promote the humbler pleasures of the New York subway and—notably in Kauffer's brilliant designs—the London Underground.

Travel posters capitalized on the fact that icons of twentieth-century transportation—locomotives, airplanes and the like—provided a basic imagery that was ideally suited to Moderne styling. This applied equally to the huge quantity of Déco material—from billboards to decals—that was inspired by the automobile, which was perceived as one of the ultimate symbols of contemporary culture. As an advertising tool, however, Art Déco could just as effectively be used to revitalize the everyday and the familiar so that everything from insect repellent to toothpaste could be presented as exciting and new.

Not all Déco graphics were spawned by advertising. There were fine book illustrations, by artists such as Rockwell Kent, Paul Colin (also an innovative poster artist), François-Louis Schmied and the astonishing Lynd Ward. Comic strip artists like Otto Soglow and cartoonists such as John Held, Jr., adapted the style to social satire. Still, Déco communicated so directly that it seemed destined to serve the marketplace. Properly used, for example, it was a marvelous tool for selling books and magazines.

Publishers such as Doubleday Doran, Grossett & Dunlap, the Viking Press, Houghton Mifflin, Charles Scribner's Sons and Alfred A. Knopf employed artists to devise book jackets that used simplified forms and forthright typography to create powerful designs. Often these jacket artists were anonymous, though a few—like Arthur Hawkins, Jr. (a master of abstraction), and Kauffer—did establish reputations.

As for Déco magazine covers, full-fledged examples were to be found on publications such as *Vogue*, *Harper's Bazaar*, *Life*, *Fortune*, *Vanity Fair* and *The New Yorker*, and the idiom influenced the appearance of "low-end" periodicals such as *Screenland*, *Film Fun* and even *Popular Science*. Each of these magazines had its own approach within the general tenets of the Déco style, ranging from the wit displayed by *New Yorker*

continued on page 149


12 pages
L'INTRA
Directeur
Bal
des Petits Lits Blancs
Opéra
mardi
5 Février
francis bernard
LE BAL DES PETITS LITS BLANCS. Œuvre reconnue d'utilité publique (Décret du 16 Avril 1919)
Editions PAUL - MARTIAL 83, Av de la Grande Armée . PARIS

MORT ZUCKERMAN IN MANHATTAN

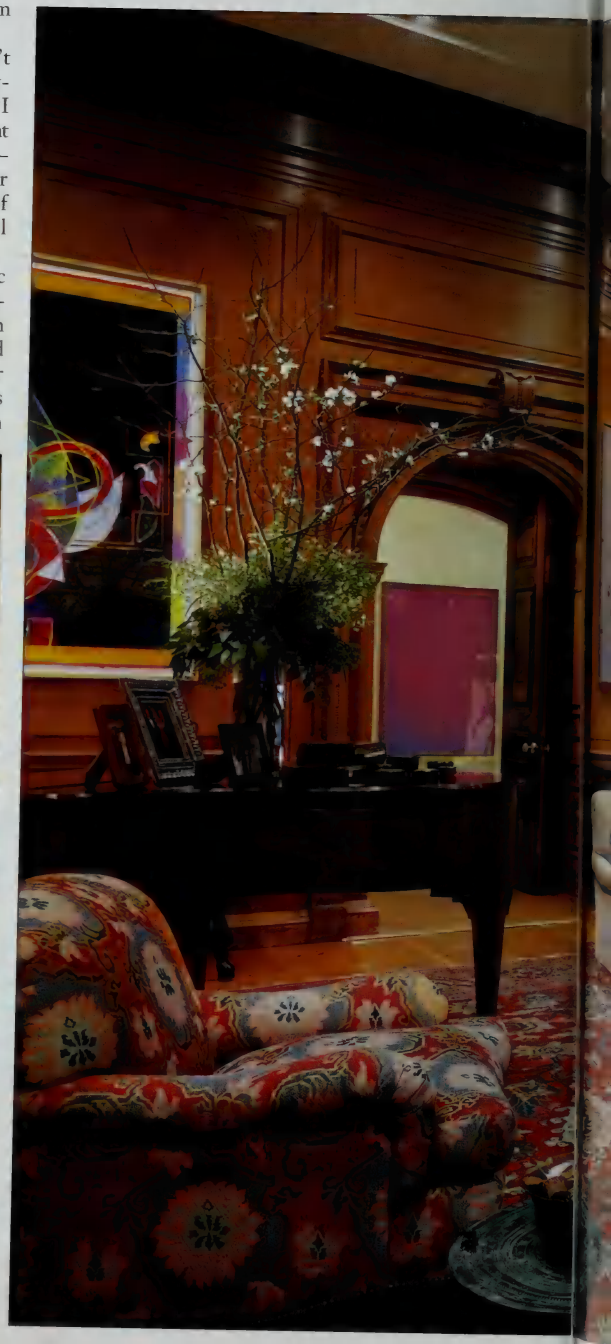
He is the chairman and editor-in-chief of *U.S. News & World Report*, owner of the *New York Daily News* and chairman of *The Atlantic Monthly*. He runs an exceptionally successful real estate firm that he founded a quarter of a century ago. He is a member of the Council on Foreign Relations. And he lives in a Fifth Avenue apartment that Steve Ross, the late chief executive of Time Warner, occupied during his marriage to Amanda Burden. By any definition, Mortimer B. Zuckerman is a mogul.

Just don't, please, seat him with the adults.

"To this day, I still haven't grown up," says the fifty-nine-year-old Zuckerman. "I believe people fix on an age at which they see themselves—and they never lose that. For various reasons, I see myself at twenty-seven. So I'm still twenty-seven."

That isn't just the rhetoric of a perennially boyish bachelor. Zuckerman's triplex, which was designed by Boston-based Lee Bierly and Christopher Drake, can be entered on its first floor, which features an





Mortimer Zuckerman has assembled tribal and post–World War II art in his New York triplex, designed by Lee Bierly and Christopher Drake. ABOVE: A Senufo figure and Morris Louis's 1962 *2=13* flank the stair. At left is a Yipwon figure from Papua New Guinea.

THE PUBLISHER'S ART-FILLED TRIPLEX

Interior Design by Lee Bierly, ASID, and Christopher Drake, ASID
Text by Jesse Kornbluth/Photography by Durston Saylor



impressive gallery, a vast living room and a dining room of Jeffersonian proportions. Or it can be entered on its top floor, where there's a media room, a small office, a modest gym and an informal seating area that overlooks the terrace. The publisher invariably chooses the latter.

"Even when I entertain formally, I enter on the top floor," he explains. "I love the living room, but I don't go in there that often. And I can't recall the last time I used the dining room. It took me years to figure out that if I didn't like sit-down dinners, I could give buffets—and have little tables in both the living and dining rooms so I don't feel the formality."

When Zuckerman gives a tour of his apartment, therefore, he is not terribly voluble about its three-and-a-half-year transformation from a baronial home to luxurious but hardly excessive accommodations. He will say that he gutted the place. He will note that he loves to build. But he's not of the School of Trump—he doesn't let people into his home so they can listen to him praise it.

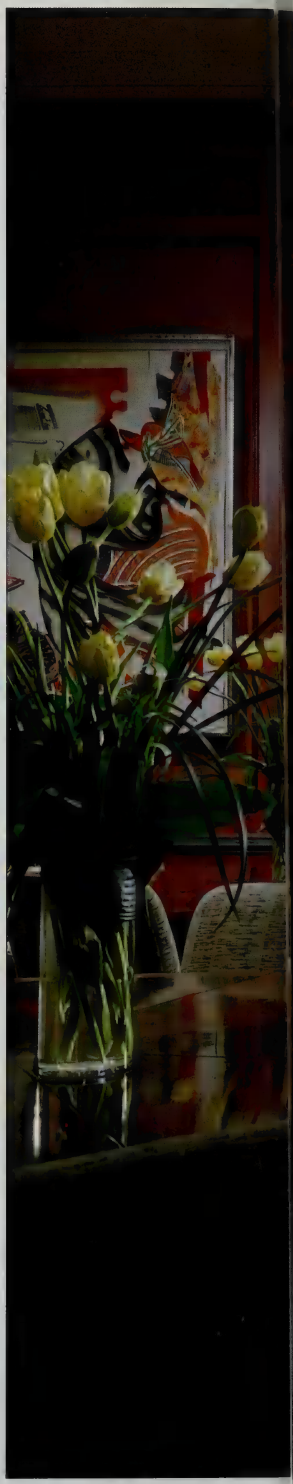
A boyish modesty has long been Zuckerman's signature. Unlike a great many successful people who have papered over their origins, Zuckerman cherishes his. "My grandfather was a rabbi," he says. "I grew up in a Montreal home that had two of its nicest rooms reserved 'for guests.'" After Mc-

"My collection has no real intellectual coherence," he says. "I measure a work by how I respond when I'm in the room with it." The living room features Frank Stella's *Pergusa Three*, Adolph Gottlieb's *Rosy Halo* and an oil from Richard Diebenkorn's *Ocean Park* series.

BELOW: Picasso works on paper line a living room wall: Over the fireplace is *Musketeer,* 1967; *Femme au Fauteuil No. 1,* a 1949 lithograph, is at top left. Alberto Giacometti bronze floor lamps. Chair fabric is from Clarence House.

RIGHT: Collage lithographs from Stella's 1989 *Waves* series are in the dining room, which was inspired by an Italian villa. "There's no place in the apartment where you can't put your feet up," says Zuckerman. Clarence House side chair fabric.





Gill—"I went to school with Leonard Cohen when he was going around in a suit and tie"—Zuckerman moved on to business school at the University of Pennsylvania, Harvard Law School and a job with an old-line Boston real estate company. At thirty-three he was more than ready to launch his own enterprise.

That company, Boston Properties, stumbled only once, when it won the right to develop the site of the New York Coliseum. Set on Columbus Circle, it was the largest piece of land to come onto the Manhattan market in fifty years, and at the height of the 1980s Zuckerman planned a complex on the grand scale there: two massive office/retail/residential complexes, one sixty-eight stories high. Opponents—who included Jacqueline Kennedy Onassis, Walter Cronkite, Henry Kissinger and David Halberstam—argued that the towers would cast an almost satanic shadow across Central Park. Zuckerman scaled the project down, then jettisoned it. "I'm going to stay out of public projects in the future," he pledged.

The realization that the low profile may be the one seen to best advantage seems to have influenced Zuckerman's plan



FOR ZUCKERMAN, A SUCCESSFUL LIFE IS ABOUT EXPERIENCES AND PERCEPTION, NOT ABOUT ACCUMULATION.



for his own apartment. Is there Important Art on his walls? There is, and he can talk knowledgeably about it. He revels in precious objects, like a three-thousand-year-old Israeli glass jar and a twenty-five-foot Chinese scroll of the seasons that required either a very long wall or a special case, so a cabinet was built for it. And he is amused by oddities, like a gold box containing *The Art of War* printed in Chinese on bamboo strips. But what brings out the twenty-seven-year-old in Zuckerman is his world-class collection of mementos; for him, a successful life is about experiences and perception, not about accumulation.

So when Zuckerman strolls through his living room, he gravitates to the personal artifacts. Here is a framed copy of Philip Roth's *Zuckerman Unbound*: "Right after I bought the *Atlantic*, [editor-in-chief] Bill Whitworth called to say he was going to publish an excerpt from Roth's new novel. I asked him what it was called. He told me. I said, 'Bill, you can put his name on the cover, you can even run his picture there—but no title.' So he sent me this." And here he is with Thor Heyerdahl on an archaeological dig: "I met him at the Explorers' Club in New York in 1986, and I was so taken with him that if he'd said, 'We have two rafts and we're planning to cross the Pacific,' I'd have done it. He was doing a dig in Peru, so I flew down. In an area about as big as Central Park, he had unearthed twenty-eight ziggurats, some a hundred and sixty feet tall."

Central Park, as it turns out, is a regular conversational reference point for Zuckerman. His apartment is at just the right altitude, high enough so he can see the entire sweep of the park, low enough so he can enjoy the micro view as well. When he presses a button beside his bed, the white screen of draperies gives way to the sort of view that makes even people who hate New York want to live there. "One of the great urban landscapes—if not the best," Zuckerman enthuses. "Every time I look out, I'm reminded that I'm an urban alcoholic."

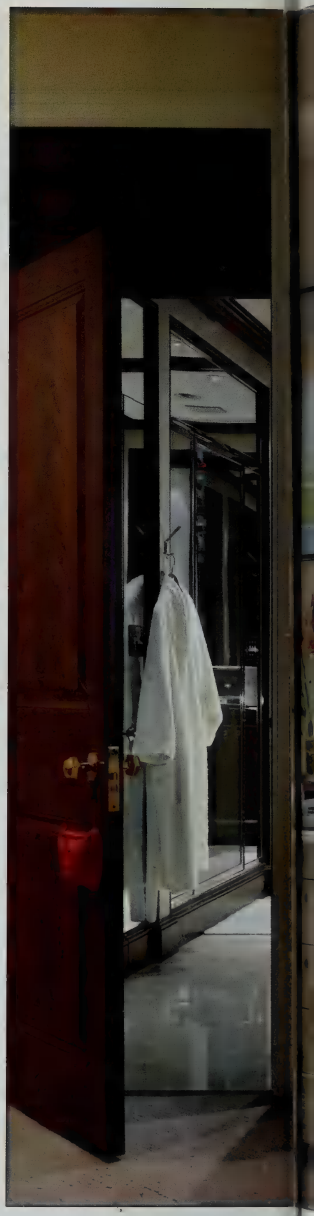
Zuckerman is almost equally obsessed with his legion of friends, many of whom have expressed their feelings artistically. Knowing that he is a

ABOVE: An 11th-century Heian statue is in the library, where Zuckerman—who is chairman and editor-in-chief of *U.S. News & World Report*, owner of the *New York Daily News* and chairman of *The Atlantic Monthly*—often works. Desk is from Agostino Antiques. Randolph & Hein leather. Stark carpet.

OPPOSITE: On the top floor is Zuckerman's favorite space, from which he can enjoy "panoramic views of Central Park." The glass-topped low table, from John Rosselli, has a base by Arman. Brunschwig & Fils upholstery fabric.


DEGAS by himself





dedicated player on a weekend softball team in the Hamptons, Diane Sawyer doctored a photograph of Babe Ruth and Lou Gehrig by having Zuckerman's head superimposed on Gehrig's body. Another created a fake front page of his tabloid rival: "Zuckerman buys News, OH NO." For his fiftieth birthday, a who's who of New York media signed a large poster that featured his bar mitzvah picture.

Zuckerman is a man of a thousand jokes and at least as many quips, but there's also a deeply serious side to him, and his apartment celebrates that as well. Daniel Patrick Moynihan inserted Zuckerman's appreciation of Yitzhak Rabin into the *Congressional Record*, then had it printed on parchment. When Yelena Bonner, the wife of Soviet dissident Andrey Sakharov, became ill, it was Zuckerman who flew her to the United States for treatment. And one of his most treasured photographs shows him chipping away at the Berlin Wall: "This was one of the great moments," he says. "I went for no other reason than that I could. And I wasn't the only one—thousands were there. The noise of those chisels was musical."

Zuckerman is so peripatetic that the most compelling question about this apartment is, Where does he sit? In two rooms. One is a plant-filled aerie with raised floors and walls of glass so he can glance up from his reading and see the sky. The other is his office. There, he dictates his editorials to a secretary who lives in Mexico.

A floor below, there's a staircase that had to be rebuilt completely so that the door to the living room could be perfectly centered. And Giacometti lamps. And a fourth-century B.C. Roman mosaic that's been set into the top of a table.

In his personal penthouse, Mort Zuckerman is almost unaware of his possessions; he's high above them, crafting sentences, hatching plans. A new idea strikes, and he reaches for the phone to share it. Whatever it is, it won't lead him to adulthood, or even down the stairs. □

ABOVE LEFT: Saul Steinberg's 1967 collage *S. T.* hangs in the upstairs hall with three stencil lithographs from Matisse's 1947 suite *Jazz*. In the guest bedroom beyond is David Hockney's 1974 *Cecilia Seated in an Office Chair*.



"Even though Mort had this grand apartment, it was important to him that the interiors be informal," says Lee Bierly. Kenneth Noland's 1968 *Via Sea* hangs in the master bedroom. Brunschwig & Fils headboard fabric. Stark carpet.



MEXICAN SCULPTURE

AN ORGANIC RESIDENCE INSPIRED BY AFRICAN HUTS TAKES SHAPE IN PUERTO VALLARTA

Architectural Design by Suzy Odom/Text by Michael Frank/Photography by Mary E. Nichols



"As my crew and I hacked our way through the jungle near the site, the research I'd done on African structures became more vivid to me," says Suzy Odom (top), who designed a "sculptural environment" in Puerto Vallarta for businessman Jorge Rubio.

Where Frank Lloyd Wright had his legendary Froebel building blocks, Suzy Odom had common backyard mud. A self-described kid from the wrong side of the tracks, Odom grew up in rural Alabama, where one of her chief childhood diversions—or expressions of creativity, as she now sees it—was playing in, and building structures out of, rich brown mud. "I had loving parents," Odom explains, "but they didn't know what to do with an artistic, driven child. To this day, my mom still says, 'My Suzy? She's different.'"

Odom's work is different too. Falling in the middle ground between architecture and sculpture, Suzy Odom's "sculptural environments" (the term is hers), such as a recent commission for Puerto Vallarta businessman Jorge Rubio, reflect a variety of influences, among them African mud huts, the stately bulk of Stonehenge and the speculative housing market of Atlanta in the 1970s. Well, the spec housing part might be somewhat more indirect—an experience to turn away from rather than to be inspired by—but Odom's former career as a designer of commercial and residential interiors clearly left her with a lesson or two in how to arrange spaces, find multiple uses in them and, wherever possible, pare them down to their most sparing and pragmatic.

Until she was in her late thirties Odom ran her own design firm in Atlanta, where she had several dozen employees; then, in 1982, she did a dramatic about-face. "I was ready to be creative on an individual basis rather than in a creative business," she recalls, adding that moving out of business meant moving out of the country as well. "I had to jolt myself to that degree," she says of her decision to relocate to Puerto Vallarta. She'd debated between Europe and Mexico, but Mexico won out on account of its sunshine and because, Odom says, "the looseness of the country attracted me."

Puerto Vallarta seemed to loosen Odom's approach to design almost from the start. Having bought a house "practically from a Xeroxed picture," Odom, who did not

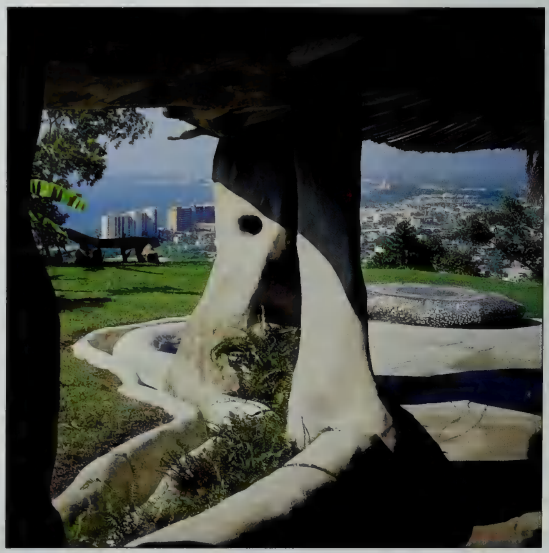
ABOVE: Bands of handprints decorating Villa Kenya pay tribute to an African tradition. RIGHT: Kenyan pigeon roosts inspired a structure that houses the water tank and part of the bath. "Wire mesh and cement construction make any complex shape possible," says Odom.



speak any Spanish at the time, began a renovation that was fairly conventional, using traditional materials such as cement, brick and block. Then, while visiting the construction site one day, Odom watched the crew mixing cement. "It became mud to me, the mud of my childhood," she remembers. "And I began playing with it. I was with my sister at the time, and she said, 'Why not try doing a sculptural environment?'"

Odom went back and remade the parts of the house that had been completed and proceeded from there, until the whole became her first experiment in sculpting an environment. She broke down the spaces and remolded them, drawing the forms and shapes out of her own imagination. Cement was not only satisfying to her as a sculptural medium, it was, in the heat of Puerto Vallarta, sensible. "No bugs, no termites, can get to it," she says, "and it stays cool to the touch on even the hottest days."

Because Odom left the shell of her house more or less as it was, the exterior remained straight and angular. Her now characteristic bulbous, curving forms emerged only on subsequent projects, which have included an art gallery and a large public fountain in Puerto Vallarta, a sculptural playground in San Diego and a "cave house" on top of a mountain in Santa Barbara. It was



ABOVE: Outdoor spaces include a kitchen as well as dining and entertaining areas. "I used indigenous materials such as vines and palm fronds to add texture and natural hues," says Odom. "The only color is on a mosaic sculptural piece patterned after an African bracelet."

OPPOSITE: A covered walkway with pillars reminiscent of Stonehenge leads to a view of the Bay of Banderas. RIGHT: An exterior entertaining area features a hand-textured aluminum-and-stone bar.



this freer, more organic approach that attracted Jorge Rubio, who asked her to visit his property on a plateau above Puerto Vallarta. Rubio hoped to build a structure on it that would function as a private home, a place to entertain and a possible retreat for artists. The gently sloping land adjoined a tropical forest and had a striking view of the bay. He wanted the building to be open to the landscape, and, an accomplished cook, he asked for a suitable (if unobtrusive) kitchen. The place was to sleep two people inside, two more, perhaps, in areas also to be used for entertaining.

Excited by the setting, Odom set to work making preparatory drawings. Although many of her forms and textures evolve only once she is actually handling (or guiding her crew as they handle) the cement, she decided from the outset to divide Rubio's residence into two areas, one enclosed and the other open. Taking her cue from Rubio's name for the property—the Villa Kenya—Odom looked to African building traditions for further direction. There she found, and took as one model, a cone-shaped structure built by the Masai to raise pigeons; she adapted it to house the water tank and bath. African influences can also be seen in the squat mud hut adjacent to the pigeon roost. During her research, she discovered that women and children often build the houses in Africa, where children apply mud patties to the walls. She paid tribute to this tradition by leaving bands of her own handprints on the exterior.

Stonehenge was another influence on Odom's work. "The pillars are my African version of Stonehenge," she says of the chunky columns that hold up the undulating roof of the building's walkway. This section of the roof, which Odom calls "part Mexican and part African," is made of poured cement and straw, a first for her. She prepared a plastic mold, packed it with straw, then poured her cement, allowing the materials to mix together freely.

Odom's environments meet the specifications of local building codes ("In Puerto Vallarta, fortunately, they have a category called experimental"), and the electrical work and the plumbing are subcontracted, but in every other respect she supervises and consistently participates in their creation. Footings are dug four feet down, just as they are in con-

continued on page 149





ABOVE: A sculptural sitting area Odom inlaid with indigenous sticks and river stones has a view of the Sierra Madre mountains. "I designed the area for dining, lounging and watching the sun set and the moon rise," she says.



Fringed cotton pillows and local textiles soften cement surfaces in the indoor living/sleeping area. Instead of glass, windows have sculpted cement-covered bars and cloth screens that can be lowered as a barrier to insects.

ARCHITECTURE

SETH STEIN

VIBRANT MODERNISM RECASTS A LONDON COURTYARD



For Seth Stein, a young American architect practicing in London, luxury in a house is not a matter of exquisite materials seamlessly fit into jewel-like settings; it does not mean ormolu or malachite, onyx or verdigris, shagreen or peau de soie. In a world sold in square feet measured to the inch, space itself is the luxury, and it was simple, generous space that Stein and his wife, Dorothy Berwin, a movie producer, were seeking when they went shopping several years ago for a house in Kensington.

"I'm often presented with a brief to make a conventional five-story town house modern," says Stein, "but what we wanted was something with very serious large and flexible spaces that could accommodate an architectural interpretation of the lifestyle we preferred. We just didn't care to see any more of the typical London town houses that you get in all the squares and all the terraces. Almost as a joke,

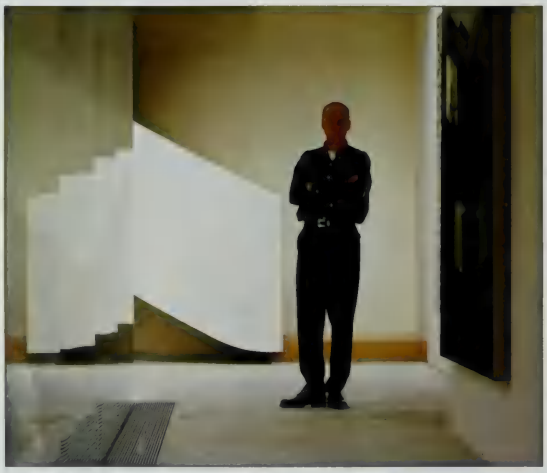
An "abstract group of shapes and planes that wouldn't give away too much about us" was architect Seth Stein's concept for his London house. ABOVE: A concrete gazebo rises above the entrance façade. OPPOSITE: At night, color and light animate a sandblasted glass panel at the entrance.



*Text by Joseph Giovannini/Photography by Richard Bryant/*ARCAID

THE ARCHITECT COMPUTER-SCANNED THE PINK FROM A REPRODUCTION OF A MATISSE PAINTING.







ABOVE: The cylindrical cloak/powder room in the entrance hall marks the beginning of the gallery. RIGHT: A vibrant pink wall leading off the entrance hall to the kitchen "controls the view into the next sequence of spaces," Stein notes.

"I was after a monastic simplicity," says Stein (left, near the base of the cantilevered stair, where the gallery turns into the living room). "The amount of detail in the house has been reduced to an absolute minimum."

I asked the estate agent to show me a factory in Kensington, and he said, well, yes, there was this derelict builder's yard tucked away and we should go and take a look."

The site proved a sight only an architect could love: undistinguished Victorian stables with bedrooms above, located at the end of a parking area sided by a prosaic two-story industrial structure. A developer would have simply razed the buildings and turned the lot into a mews crammed with latter-day carriage houses.

Stein had another idea. He and Berwin had traveled in Japan, where they experienced the tranquillity of gardens

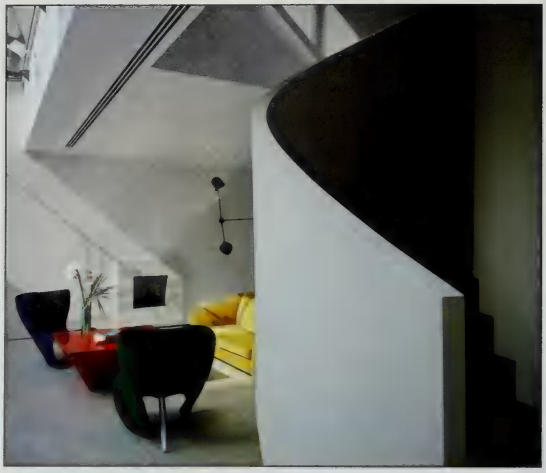


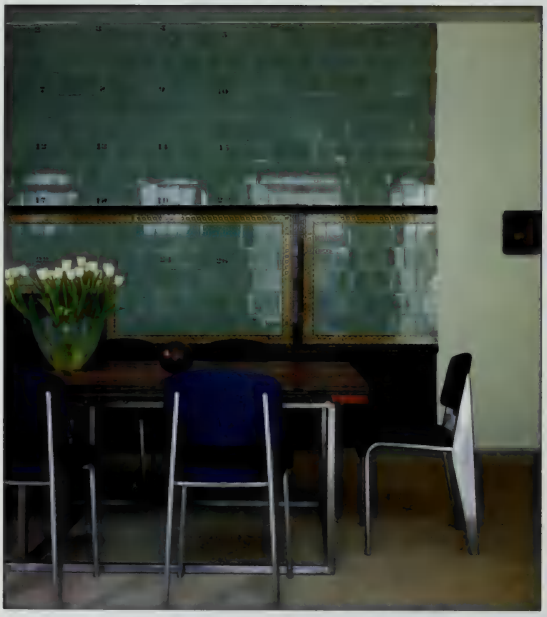
designed to borrow distant views. The architect realized that, by keeping the two original buildings (which formed an L) and by plugging the end of the lot with a new structure linked to the back by a corridor, he could create a courtyard house focused on an interior garden.

Devising a third act for a tale of two buildings, Stein leapfrogged his own background as a designer in the high-tech offices of Sir Norman Foster and Sir Richard Rogers to land in other cultures and other times. With a pedigree dating from the peristyle houses of Rome and the Mediterranean, the courtyard house is ancient and carries many associations foreign to the Kensington district—it hardly exists at all as a building type in England.

The builder's yard might once have been the Achilles' heel of the well-bred residential neighborhood, but today a crisp white portal opens onto a path of raised railroad ties that leads to a façade of frosted glass in a pure white frame. A trellis of airfoil-shaped louvers in anodized aluminum, covering a fountain of river-washed marble stones, shades the glass, and a split concrete cylinder on the roof drives a vertical volume through an otherwise horizontal building.

Like a shoji screen, the wall of frosted glass veils the inte-







The house's main living area is located in former Victorian stables. RIGHT: Ceiling glazing illuminates the open space between the living and dining rooms. *Compression No. 7*, 1994, by Mark Francis dominates the rear wall.

TOP: The living room is an irregular quadrangle modified by the sweeping curve of the stair. ABOVE: In the dining room, Stein retained the original ceramic stable wall; the numbers denote livery storage boxes.

rior, and the tall and shadowy presence that vaguely registers on its translucence reveals itself—just beyond the front door—to be the inside extension of the rooftop cylinder: The concrete form houses one of the few macho powder rooms in captivity. A wall painted an intense pink stands opposite, a comment about color rather than material. The entrance leads past the concrete and the pink to a wall—hung with a circular





ABOVE: The ceiling of the master bedroom—and the adjoining bath—was demolished to reveal substantial timber roof trusses. Near the bed, which is covered with a ceremonial textile from Zaire, is Eileen Gray's white leather Bibendum chair.

RIGHT: From the house's main axis, the glazed 93-foot-long gallery that flanks the courtyard, Stein's crisp forms contrast with the aged brick structure.



painting—that deflects visitors toward a hall on the right, glowing with light.

The somewhat closed entrance suddenly opens to a dramatic ninety-three-foot-deep gallery that shoots straight to the rear of the house, stopping at a graceful spiral stair. The long white wall on the right is washed in light pouring from a recess, and the wall on the left gives way to a floor-to-ceiling plate-glass membrane that allows an aqueous view out to the courtyard and its rear façade. Here, another wall of glass stretches across the yard, under a glass roof projecting from the two-story Victorian structure. The view from the gallery is a collage of old brick and Stein's new glass walls and white planes.

The long gallery meets the living room at a column-free glass corner that seems to dissolve in a confluence of reflections—much like the dematerialized glass corners that early modernist architects in California created to open houses to the outdoors. Furnished with just a few good pieces, including two saucy *bustier* chairs in emerald green and sapphire blue by Australian designer Marc Newson, the uncrowded living room is a bowl of serenity that faces the courtyard, incontestably the main event of the house. A prominent sliding-glass door set in a graphic orange frame gives onto the garden, which is planted in offset rectangles of grass and bamboo and features a lone eucalyptus. Cyclopean olive jars recall the terra-cotta pots Mexican architect Luis Barragán positioned nonchalantly in his courtyards, and a flight of

continued on page 150

OPPOSITE: "One is constantly aware of the courtyard as a central, calm, external space," says Stein, who accentuated its prominence with a sliding-glass panel framed in enameled steel. Beyond, limestone steps lead to the roof terrace.



Interior Design by
William Diamond and Anthony Baratta
Text by Nicholas Shrady
Photography by Billy Cunningham

COUNTRY LIFE ON FIFTH AVENUE

RUSTIC AMERICANA FOR A MANHATTAN APARTMENT



One of William Diamond and Anthony Baratta's most recent design projects is a wholehearted celebration of pastoral America. Standing in the living room and adjoining dining room, you are surrounded by the very best in American country antiques and decorative arts, hooked rugs, Windsor chairs, painted trunks, rough-hewn tables topped with ceramic pitchers full of wildflowers, and sofas and wing chairs covered in simple cottons and wools and adorned with pillows made from quilts. On a wall hangs an antique sign proclaiming Eggs for Sale. The only element that is conspicuously out of place, however, is the view. The western exposure looks not onto rolling hills or dense woodlands, vast plains or soaring peaks, but across Manhattan's Fifth Avenue and the rather tame greenery of Central Park. Rarely are an interior and an exterior scene quite so incongruous. "Our clients wanted to take the hard edge off of New York," explains William Diamond. "Here, one is in Manhattan, but in a more subtle sense also in the country."

This is the second time in eight years that Diamond and Baratta have transformed the residence. The renewed effort, however, was not a consequence of any misstep by the designers. "We were delighted with the first project," says the wife. "If there had been any sense of regret, we certainly wouldn't have called Bill and Tony in a second time. No, it was we who had a change of heart."

It was, in fact, Diamond and Baratta's thorough reformation of the clients' country house in Greenwich, Connecticut (see *Architectural Digest*, November 1994), that brought about the rethinking of the New York apartment. "Greenwich was in many respects a breakthrough project," recalls Baratta. "We were given tremendous freedom to open up spaces, design bold fabrics and acquire antiques and works of art." The result was such a success that the cli-



William Diamond and Anthony Baratta strove for a "playful simplicity" in their country design for a Fifth Avenue apartment. ABOVE: The clients collect Americana, such as the unsigned 19th-century portrait in the entrance hall.

RIGHT: The designers built a 19th-century mantel into custom wood paneling in the living room "to look as if it had been found that way," says Diamond. An antique game board sits before a 1930s hooked rug. Manuel Canovas wool on chairs.


SHAKER

"OUR CLIENTS WANTED TO TAKE THE HARD EDGE OFF OF NEW YORK."



ents immediately suggested transposing the same country spirit to their Manhattan residence.

Diamond and Baratta's first task was to give the Fifth Avenue apartment the same sense of openness that prevails in the country house. Although the volumes and proportions in New York were generous, even grand, the kitchen, dining room, living room and library were cut off from one another and were not being used to their fullest. "Vast open spaces are common in the lofts of SoHo but hardly on Fifth Avenue," says Diamond. "Still, the clients have six children and three dogs, and they absolutely needed the room. I give them a great deal of credit. They knew what they wanted and were secure enough to make a radical decision." The walls dividing the kitchen, dining room, living room and library promptly came down.

Once a single expansive living area had been established, the designers were confronted with the task of unifying the whole in an orderly manner. Baratta designed a series of checkerboard-motif rugs in brilliant reds, whites and blues and—using a computer program that transferred the patterns to an electronic loom—had them custom-woven to fit the dimensions of the entrance hall, the library and the cavernous living area. "The rug designs are based on eighteenth-, nineteenth- and twentieth-century Amish quilts," Baratta explains. "What has always fascinated me is how modern these quilt patterns can be."

If Diamond and Baratta can be said to have a particular forte, it is their ability to call on a network of artisans and craftspeople to provide highly original rugs, fabrics, furniture and woodwork. For the Fifth Avenue apartment, they



ABOVE LEFT: **The 20th-century rooster weathervane on the dining table "has the original barn-red paint that's sort of chipped," notes Diamond. Tiles on the backsplash are arranged in an American quilt pattern. Hinson Hansen wall light.**



ABOVE: For the library rug, Baratta replicated the colors and patterns from two Amish quilts. "It looks like a Mondrian," Diamond observes, "but it is absolutely American." Red wool wallcovering, Decorators Walk; Schumacher plaid.



asked their Russian-born project architect Mikhail Rakovsky to design wood paneling and details that would unite the interior. "I drew upon the Greek Revival style because it's elegant without being too busy," says Rakovsky. "It also reminds me of my native Russia. I grew up admiring scores of Greek Revival monuments and palaces from the czarist era." Rakovsky's panels and pilasters, baseboards and crown moldings, were rendered in poplar, delivered to the residence, meticulously pieced together like a puzzle and painted a uniform white gloss. The white walls provide a clean, unbroken background that highlights the forms and vibrant colors while also taking advantage of the light given the apartment's three-way exposure. But so as not to be too predictable, the designers covered the library walls in a shocking scarlet wool fabric.

Many original pieces of furniture survive from Diamond and Baratta's first plan, among them a fine eighteenth-century Connecticut cherrywood bureau-secretary and a highboy of the same period and provenance. "These are important pieces, along with a nineteenth-century Chippendale settee," Diamond maintains. "The fact that they have been strategically situated—the highboy in the living room, the bureau-secretary in the library and the settee in the entrance hall—makes them stand out. They're not lost in a multitude of antiques." All of the remaining furniture was acquired with an eye toward comfort and simplicity. No

continued on page 150



ABOVE: The clients, who have two black Labradors and a mixed breed, collect images of dogs. The hooked rug in the master bedroom is circa 1930; quilt fabric on pillows and quilt on bed are 20th-century American.

"It's low-key, fun, cheery and American," says the wife. "I wanted it to feel as comfortable as a country house." RIGHT: A 19th-century weathervane is framed by the master bedroom window, which faces Central Park. Decorators Walk sofa ticking.



ANTIQUES

JARDINIERES

SOPHISTICATED RECEPTACLES FOR INTERIOR PLANTINGS

Text by Jeffrey Simpson





The generic Victorian interior and the Victorian jardiniere, sprouting its palm or aspidistra in the middle of an overstuffed room, linger in many people's minds as belonging together as inextricably as a tea cozy and a buttered scone. But in fact, jardinieres were popular containers for interior plantings more than a hundred years before the Victorian era and lasted in chic pared-down form into the 1920s and beyond.

The *Oxford English Dictionary* defines *jardiniere* as "an ornamental receptacle, pot, or stand for the display of growing flowers within doors, or on a window-sill, balustrade, or other part of a building; also for the display of cut flowers for the decoration of the table, etc." Despite this somewhat catchall definition, the common understanding of the term seems to be that it is a receptacle designed for the interior, holding plantings without any intervening container. A cachepot is generally thought of as an ornamental pot in which a potted plant is set; the jardiniere, usually lined with zinc or brass or porcelain, holds the earth and plantings directly.

The provenance of the jardiniere is linked with the long history of the potted plant itself. The first planting in containers is said to have been done in ancient Greece during the festival of Adonis, when women planted quick-sprouting seeds in earthen pots that they arranged around a rooftop statue of the god. The plants' fast growth and even faster withering in the Mediterranean sun symbolized the god's supposed control of the seasons as he moved twice a year between the underworld and the world above ground. In the times of the Crusades, seeds brought to western Europe from Palestine were no doubt planted in clay pots. The Chinese created ceramic pots centuries before the birth of Christ; and receptacles with multiple openings for the growing of bulbs were popular in medieval Persia, and later in Holland during the "tulipomania" of the seventeenth century, when those flowers were so coveted that there was wild speculation in bulbs.

Starting in the seventeenth century, importation of exotic plants and their possession—azaleas came to Europe from

OPPOSITE: ***Pair of Jardinieres***, **France, circa 1815. Wood and paint; 34½" x 11". Two Restauration-style *athénienne* jardinieres with Neoclassical accents have a trompe l'oeil finish simulating *bois clair*. Jeremy Ltd., London.**

ABOVE: ***Pair of Jardinieres***, **Austria, circa 1830. Cherrywood and ebonized wood; 34⅜" x 44⅞". Gothic architectural elements revived by the Romantic movement are incorporated into Biedermeier jardinieres. Ariane Dandois, Paris.**

UP UNTIL THE MIDDLE OF THE NINETEENTH CENTURY, THE JARDINIERE WAS VERY MUCH A PIECE OF FORMAL FURNITURE.



PRUDENCE CUMING ASSOCIATES

ABOVE: *Jardiniere*, Russia, circa 1810. Steel, tole and ormolu; 31½" x 22". Many Russian furnishings were fashioned by serf artisans skilled at copying Empire-style pieces, such as a jardiniere decorated with ormolu swans and covered urns. Jonathan Harris, London.

OPPOSITE: *Jardiniere*, Russia, 19th century. Mahogany, ebonized wood and gilded brass and wood; 37⅝" x 16⅛". Known for their carving skills, 19th-century Russian artisans created remarkable pieces using rudimentary implements. Ariane Dandois, Paris.

China in the 1730s, camellias in the early nineteenth century—were signs of aristocratic munificence and education. In climates with changing seasons, ranging from George Washington's Virginia—there is a handsome orangery at Mount Vernon—to Catherine the Great's St. Petersburg, tropical and warm-weather plants on display year-round were predictable elements of interior design. And so, of course, were the jardinieres that held them.

In Russia, with its long winters and fabulously wealthy nobles, exotic plants and interior plantings flourished. An English visitor to Moscow in 1825 described an estate that had "a fine promenade through a gallery 910 feet long, including at each end a commodious forcing house . . . made doubly agreeable by the sweets of orange and lemon groves, as well as the quantities of peaches and apricots produced." For Natasha in *War and Peace*, experiencing the delights and terrors of her first ball, it all begins when, "after stepping over the red baize at the entrance, she entered the hall, took off her fur cloak and, beside Sonya and in front of her mother, mounted the brightly illuminated stairs between the flowers." Empress Maria Fyodorovna, the wife of Paul I (1796–1801), was passionate about gathering plants from all over the world; a particularly fine jardiniere that had belonged to her was one of the items in the famed Mentmore sale at Sotheby's in the late 1970s.

Through the French Empire period and the Biedermeier period, up until the middle of the nineteenth century, the jardiniere was very much a piece of formal furniture, intended to bring flora into drawing rooms and boudoirs. *Authentic Decor* by Peter Thornton, keeper of the Department of Furniture and Woodwork at the Victoria and Albert Museum in London, has more than five hundred paintings of interiors from over three hundred years, and among them is one done in Paris in 1811 that shows the "tented boudoir" of Queen Hortense of Holland, the wife of Napoleon's brother Louis. By the French door stands a handsome blond-wood jardiniere. Writing about the years from 1825 to 1850,

Thornton notes in his text: "In all the 300 years surveyed in this book, there was no period in which flowers and pot-plants were so greatly in evidence as the second quarter of the nineteenth century.... the *jardinière* was as characteristic of the 1820s as the cocktail-cabinet was of the 1930s—only even more prevalent." In the early decades of the nineteenth century *bois clair* —light wood, either natural or achieved by trompe l'oeil—was fashionable. After 1840, mahogany and other dark woods, such as ebony, oak and stained pear, returned to fashion.

Then, in the middle of the nineteenth century, as the young Victorians were beginning to realize the glorious potential of all their new technology—including power-driven jigsaws and laminating presses, which would allow the reproduction of any furniture style in history with imaginatively added gewgaws—came the miracle of the Crystal Palace. The brainchild of Prince Albert, conceived as a showcase for all the goods of the British Empire and executed in glass and cast iron by Joseph Paxton, the Crystal Palace and the Great Exhibition of 1851 would serve as a model for the emerging phenomenon of the department store and also for that most Victorian of domestic delights, the conservatory.

Conservatories married new technology (plate glass and lightweight steel) to the Victorian middle-class interest in the sciences (this was the era of Darwin), all overlaid with the subtle message that the mistress of the house, who had been freed by technology and prosperity from the cares of housekeeping, could keep from idleness by fussing among the foliage.

Conservatories, needless to say, had to be furnished. So, among the cast-iron furniture and functional shelves and pots for plants, there were ornamental jardinieres of every description. Minton and Crown Derby made ones on stands of highly colored porcelain; majolica, with its lurid tones, was a popular style; and semicircular wire jardinieres with tiers of shelves often held ivy flowing down in cascades. Conservatories were favorite places for courting, being just murky and exotic enough to stir the senses. The dis-



BENEDICTE PETIT



RIGHT: *Jardiniere*, Otto Prutscher, Austria, circa 1910. Beechwood; 34" x 27½". A jardiniere designed by Prutscher for Thonet Brothers has clean lines characteristic of the Wiener Werkstätte, for whom he also produced designs. Rita Bucheit Ltd., Chicago.

OPPOSITE: *Jardiniere*, Jean Dunand, France, circa 1925. Metal and lacquer; 43" x 16½". Dunand used dinanderie—the Flemish process of crafting objects out of a single, seamless sheet of metal—to create the cup of a tripod jardiniere. Galerie Vallois, Paris.

dainful young lady in Manet's *In the Conservatory*, ignoring the man who leans over the back of her bench, has a porcelain jardiniere close to the hand in which she holds her parasol.

By the turn of the twentieth century, although Victorians still puffed and swelled in most interiors, there were some discerning few who wanted light and air. Among them were Edith Wharton and Ogden Codman, Jr., Wharton's collaborator on the first book she wrote, *The Decoration of Houses*. There she rebelled against overdecorated houses such as she had known in her girlhood, remembering perhaps her mother's Newport "cottage," which is distinguished in an old photograph by an enormous palm-bearing jardiniere in the front hall.

But the jardiniere survived the changes of century and taste. Proving that the desire for greenery did not have to entail either florid containers or excessive planting, furniture designers who were embracing the sleek modern lines of the great new schools of Europe in the first quarter of the twentieth century included the jardiniere in their repertoire. Thonet Brothers, the Viennese firm known for the sinuous lines of its Art Nouveau bentwood, had shown many curvaceous jardinieres in its catalogues. In the catalogue of 1911, however, there were pieces by Otto Prutscher, who had worked under Josef Hoffmann at the Wiener Werkstätte, including an elliptical jardiniere on four straight legs in beechwood. Jean Dunand, a Swiss furniture designer who worked both on his own and with Emile-Jacques Ruhlmann and Pierre Legrain, among other leaders of Art Déco style, was a master of the Flemish method of metalworking called dinanderie—shaping objects by hammering single, seamless sheets of metal—as well as an expert in Japanese lacquerwork, which he called a "labor of pure patience." He fashioned a bowl-shaped jardiniere on a stand using both techniques in high Déco style.

From the elegance of the Empire style through the turns and twists of Victorian technology to the days of gleaming modernity, the jardiniere showed a remarkable versatility and endurance. Perhaps that's because its use in bringing verdant life into a room was welcome in any guise. □







ARCHITECTURE

GRAHAM GUND

A SUBTLE TWIST ON CONVENTION IN CONNECTICUT

Text by Pilar Viladas/Photography by Norman McGrath



"It was envisioned as a country villa," says Graham Gund (opposite) of the retreat he designed on the Connecticut shore. ABOVE: Glazing on the front façade ("order through repetition") is integral to the architecture, which borrows from Federal and Shaker styles.

Like many parts of New England, the Connecticut shore is home to a rich variety of venerable domestic architecture, from seventeenth-century saltboxes to the more formal Federal and Greek Revival dwellings of the early nineteenth century. Whether they are set in quaint towns or in the lush, green countryside, these houses provide a wealth of information for architects, who are often asked by their clients to design structures that combine the efficiency of today's architecture with the warmth and graciousness of yesterday's.

The vernacular was the model for Cambridge, Massachusetts, architect Graham Gund when a New York couple, who are long-standing friends, asked him to design a weekend retreat on Long Island Sound. The couple, described by the architect as "thoughtful people who carefully considered every aspect," wanted to replace their small residence with one spacious enough to accommodate their children and grandchildren. They requested a design that would foster a sense of togetherness while allowing each family member sufficient privacy.

Gund incorporated features of the locally prevalent Federal style for what he calls a "classic" site: "With rolling hills, stone walls and open clearings, it's as New England as you can get." But while the setting is picturesquely rural—a densely wooded piece of land that slopes steeply to the water—Gund's architectural response was a somewhat more "urban" building, as he puts it, the sort of house that you'd find in town rather than in the country. "I felt that establishing a contrast with the site was important," he explains. "I wanted to put a self-contained object—a highly ordered box—in the landscape." His clients, he goes on to say, are nature lovers "who really respond to city grids." As project architect Jonilla Dorsten points out, "by its austerity, the house organizes the space around it."

In terms of style, the building, with its elegantly restrained exterior of yellow-painted cedar siding and white trim (the clients themselves say they "didn't want a lot of

BELOW: A side elevation, which is defined by double brick chimneys, reveals the central split from the three-story front to the two-story rear façade. A rooftop lantern serves as sitting room, skylight, observation tower and beacon.







THE PLAN SUPPORTS BOTH FORMAL AND INFORMAL SPACES: "A FEELING OF FREEDOM RUNS AGAINST THE CLASSICAL LAYOUT."



LEFT: The living area is a "pure expression of structure," says the architect, who "took a taut-skinned square and worked out the simplest organization inside." French doors and tall casement windows make the grounds an extension of the interior space.

A brick fireplace with a painted wood mantel is a design element of nearly every room in the house. ABOVE: Two paintings by Elizabeth Enders dominate the dining area: *Blue Water/Ocean*, 1993, hangs on the fireplace wall; *Atlantic*, 1992, is over the late-18th-century Sheraton mahogany sideboard.

detail"), couldn't come across as more primly respectful of its nineteenth-century antecedents.

Still, an up-to-date architectural solution was needed to fit a hefty program—master suite, four guest bedrooms, living/dining room, kitchen and library—into 3,500 square feet on a narrow lot. Gund is known for his ability to design contemporary buildings that quote freely and fancifully from history, but here he has done the opposite, creating a house that looks almost sedately traditional on the outside yet whose internal organization is inventively modern.

In architecture, however, as in life, things are not always quite what they appear to be. From the front, the house seems to have three stories, delineated by rows of windows decreasing in height. But at the rear, two shallow verandas give clear evidence of a two-story house. Is it three stories, or is it two? The answer lies somewhere in between—or, more precisely, exactly in between the front and rear of the building. A central stair hall cleverly and seamlessly unites the front half (the library and kitchen share the first floor, and there are two guest bedrooms each on the second and third floors) with its more grandly proportioned rear half (containing the living/dining room and, above, the master suite). The primary interior space is vertically packed around the stair hall; on the exterior, the house's two "halves" are joined by



ABOVE: The master bedroom features oak floors and exposed wood joists. BELOW: French doors elsewhere in the room open onto a balcony with Roman fretwork. On the desk is a model of the house.



RIGHT: "Restraint and proportion give the house—a pristine object—the strength to balance its natural context," Gund says. At the rear elevation, which overlooks Long Island Sound, the master suite lies above the living/dining room.

chimneys that serve the four fireplaces on each floor. The result of this unusual grouping is a plan that readily supports both formal and informal spaces. Remarks Gund, "There's a feeling of freedom that runs against the classical layout."

The central hall sets up two strong axial views—one through the house out to the Sound and the other up past the stair hall to its dramatic conclusion: It is crowned by what is known in architectural terms as a lantern—a squat tower, glazed on every side, that lets in abundant amounts of natural light. "In houses this compact, the stairwell is often dark and incidental," notes Gund. "But this device gives the space a certain excitement." In addition, the overscale lantern is just large enough to encase a sitting room/observation area, which is reached by a ship's ladder, imparting an appropriately nautical air. From the surrounding landscape as well as the water, the lantern also acts to anchor the structure to the site.

The house's overall solidity and the obvious care that went into its construction are a credit to its builder, Jose Ponte, who was trained in Portugal as a furniture maker. The rooms handily expand to give visitors plenty of privacy; the placement of guest bedrooms on half-levels around the stair hall banishes any sense of crowding. Pale colors add to the general serenity, and at night, with its many windows glowing against the darkness, the house is radiant.

"There's a toylike quality to the proportions," Dorsten comments, hitting on a happy coincidence. It seems that when Graham Gund presented his renderings of the house to the couple, they were struck by its similarity to a dollhouse they had commissioned for their daughters many years before, which the architect had never seen.

The strength of Gund's design lies in just this ability to evoke such pleasures while amply satisfying the complex requirements of his clients' everyday lives. □





JAPANESE TREASURE HOUSE



Hannya-en, a villa in Tokyo constructed by the late entrepreneur and collector Issei Hatakeyama, contains the only museum in Japan dedicated exclusively to the tea ceremony. The main residence, an 18th-century structure that contains a No theater, was relocated from Kanazawa in the 1930s.

A HISTORIC TOKYO ESTATE DEDICATED TO THE TEA CEREMONY



Text by Carol Lutfy/Photography by Jaime Ardiles-Arce

With one foot firmly planted in the twenty-first century, Tokyo can sometimes feel like a city without a past, but its traditional spirit lingers on in a smattering of isolated neighborhoods that hark back to former times. One is Shirokanedai, a well-to-do enclave of tidy houses and manicured gardens that still suggests old breeding and style. Walking along its serpentine streets, one can almost hear the echo of wooden clogs.

It's no surprise, perhaps, that Shirokanedai shelters Hannya-en, one of Tokyo's most illustrious estates—the former residence of Issei Hatakeyama, a prominent industrialist and tea ceremony enthusiast who was equally celebrated as an art collector. Hatakeyama, who died in 1971 at the age of ninety, lived on his historic property for almost forty years, molding an environment that reflected two lifelong passions: Japanese No theater and tea.

Seen from above, Hannya-en is a jumble of crisscrossing, slate-colored roof tiles that resembles a small Edo-period village. This first impression, it turns out, is not far off the mark. Behind heavy wooden doors bearing the family crest, the grounds boast two resi-









ABOVE: A building inside the entrance, once part of a 14th-century temple, "is where guests remove their shoes and put on slippers before entering the main house," says Hatakeyama's daughter-in-law Hisako, who runs the estate.

LEFT: A roofed gateway marks the entrance to the property. Hatakeyama, who lived at Hannya-en from 1934 until his death in 1971, added three tea cottages, two residences and numerous gardens before opening the museum in 1964.

LEFT: Tatami mats cover the original wood stage in the No theater, where Hatakeyama performed in several No dramas. Edo-period sliding doors depict a rocky landscape and plum trees in bloom.

dences, three tea cottages, a museum and two main gardens, one for viewing and one for strolling.

The estate is remarkable in its detail and its sheer age, which is immediately apparent in both the splendor of its trees and its sprawling villa, composed in part of a fourteenth-century temple from the ancient capital of Nara. But the compound is perhaps best known for its unusual Asian art collection, which includes six National Treasures and thirty-three Important Cultural Properties.

Unlike many Japanese tea connoisseurs who flirted with other disciplines, Hatakeyama was a purist. His collection of twelve hundred museum-quality objects embraces tea and only tea: tenth-century calligraphy scrolls; fifteenth-century silk bags for tea caddies; sixteenth-century raku-ware bowls; Ming Dynasty blue and white. Housed in a structure designed by Hatakeyama, it is the only museum in Japan devoted exclusively to the tea ceremony.

An appreciation of tea was the ultimate sign of cultivation and taste when Hatakeyama came of age as a young entrepreneur in the early nineteen hundreds. But connoisseurship extended then—as it does today—far beyond the frothy green drink. It demanded a knowledge of architecture for designing tea rooms and cottages; of ceramics for appreciating tea bowls; of art for choosing decorations; of poetry for making conversation; of flowers for creating arrangements; and of food for selecting the appropriate cuisine.

Hiroshi Teshigahara, the award-winning filmmaker and distinguished contemporary art collector, calls the tea ceremony Japan's first performance art. "Tea is a process of self-discovery," observes Hatakeyama's daughter-in-law Hisako, who currently oversees the compound.

Issei Hatakeyama first came to tea by way of his art collection. Born in 1881, he was a descendant of a noble family from the Noto Peninsula that, having long ago lost power to a rival clan, had little to show financially for its past glory. An uncle paid for his education at Tokyo University, and Hatakeyama regenerated the family fortune when he founded Ebara Corporation, one of the nation's largest pump manufacturers, in 1912.

Despite his meager financial circumstances, Hatakeyama



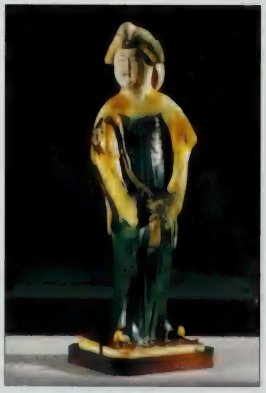


Uninterrupted views of the garden distinguish one of the central living rooms, sparely furnished with a brazier and a pair of kneeling cushions. In the corner is a two-panel folding screen depicting a court lady by Sekko Hasegawa, a 17th-century artist of the Kano School.

"always had art in his blood," Hisako Hatakeyama says. He cultivated an interest in traditional Japanese arts from an early age, falling in love with porcelain when he was twenty. "He would sometimes spend a whole month's salary on a single piece," she recalls. "'Art is like opium,' he would say. 'Once you start collecting, you can never stop.'"

Collectors of Hatakeyama's stature at that time worked intimately with dealers, known as *doguya*, who became part of the extended family—like the butler, chauffeur or gardener—to the point of taking up temporary residence in the homes. "When it came time to discuss purchases, the dealer would come and live with the family and take on the role of house staff until his business was completed," Hisako Hatakeyama explains. "I would wake up in the morning and say, 'Mr. Uchiyama, are you still here?' and he would reply, 'Yes, Madam. Your father-in-law hasn't said yes yet.'"

By his daughter-in-law's account, Hatakeyama did not say yes often. "His philosophy was 'Only the gems, not the pebbles.' He was quite competitive when it came to collecting." His National Treasures include the fourteenth-century *Zen Dialogue* by Yin-t'o-lo —a delicate ink painting of a scholar and hermit crouched beneath a gnarled pine tree—





LEFT: Hatakeyama's collection of 1,200 objects—ranging from pottery used by celebrated tea masters to ancient scrolls and sculptures—includes a 1st-century Chinese statuette of a court lady.

ABOVE: A family altar, built in 1935, features a small book listing the ancestors of the Hatakeyama family back to the early 16th century. At right is a scroll showing the Kannon bodhisattva, also from 1935.

and a finely textured thirteenth-century lacquer-and-mother-of-pearl inlaid box, which is wrapped in an intricate peony and butterfly design. The box belonged to Fumai Matsudaira, who was one of Japan's great tea masters during the Edo period.

Hatakeyama opened his museum, known as the Hatakeyama Collection, in 1964 to





ABOVE: A 1930s tea cottage, adorned only with a hanging flower arrangement and a calligraphy scroll, exemplifies the simple interior favored by tea masters. Materials are all natural—wood, woven rushes, paper and mud plaster.

RIGHT: A bronze-and-cloisonné brazier and a lacquered hand warmer are laid out for a tea ceremony. "Utensils are carefully selected for the season or occasion," says Hisako Hatakeyama. "These would have been used at a twilight ceremony on a day in early spring."



renew what he felt was waning interest in traditional Japanese art. Roughly forty to fifty objects* are displayed in the second-floor gallery at any time. Among them, visitors are likely to see a statue of a plump-faced Tang Dynasty court lady—one of Hatakeyama's favorite possessions. "My father-in-law used to position her in such a way that she could greet guests," says Hisako Hatakeyama.

The rest of Hannya-en, which remains closed to the public, exists as an equally intriguing document of Hatakeyama's taste and personal style. In 1934 he bought the property, originally the Tokyo residence of the powerful Satsuma daimyo during the Edo period, and began to make it his own—eventually adding two residences and three tea cottages and redesigning the garden.

"When he planned to do the house, he had loads of art dealers working for him, and one of them suggested the idea of buying a temple," Hisako Hatakeyama says. A fourteenth-century building from the Hannyaji Temple compound in the former capital of Nara was disassembled and transported to Tokyo. Hatakeyama integrated the structure into the design of the one-of-a-kind villa that would house him, his wife and their seven children.

To the rear of the house, Hatakeyama added an eighteenth-century No stage that he relocated from Kanazawa,

ABOVE: An *amatoyokusari*, which channels rainwater from the roof, hangs from the eaves of a porch that frames a garden planned by Hatakeyama. Among the sculptured grasses, hedges and flowering borders are stone lanterns.

"I have the responsibility of keeping the estate intact for the next generation," says Hisako Hatakeyama (right). "I want to preserve it in the spirit of the tea ceremony—elegant and tranquil."



where he grew up. A popular pastime of the Kanazawa nobility, No had fascinated Hatakeyama since his childhood; he held occasional performances at Hannya-en throughout his lifetime.

The No stage, like the rest of Hannya-en, is flanked by a meticulously sculpted garden, well appointed with classic Japanese greenery: cherry blossoms in spring, irises in summer, pampas grass in autumn and maple trees in winter. There is also the strolling garden, punctuated by tea cottages and shaded by age-old trees.

When Hatakeyama died in 1971, his son Seiji assumed responsibility for the compound and brought a new outlook to the collection. "My husband loved blue and white from the Ming Dynasty and the Edo period," Hisako Hatakeyama remembers. "But he believed that objects have lives, that they perish unless they are used."

Though Seiji Hatakeyama died in 1988, his philosophy has taken hold: Twice a year his widow opens the tea cottages to the public, and the pottery from the collection is brought out, once again, for a tea ceremony. □

INTERIOR LANDSCAPE

continued from page 78

(Possible explanation: Matthew Bialecki is a serious rock climber.)

The architect got permission from the building engineer to chop off the end of the wall at an eye-pleasing angle. Then he incised it with a pattern, acid-etched part of it, polished another part and brought out the gleaming metals of the reinforcing bars embedded in the concrete. Eventually the entire apartment revolved around its mystical pull.

"Matt gets inside of a space," says Linda Bialecki. "It's like taking a human being and making him or her look their most natural and beautiful self."

Perhaps the greatest effort went into the kitchen, an important feature for the couple. "I haven't bought a loaf of bread or a jar of jam in twenty-five years," remarks Linda Bialecki.

Hidden behind a lustrous grid of cabinets faced with brushed pewter constructed by craftsman Robert Allen is what she describes as "every serious implement known to mankind." Because "we'd always be fighting for the sink," she says, side-by-side sinks with minimalist pull-out fittings let the couple work together, and without an artless tangle of faucets and hardware. The curved ceiling, which most people mistake for a skylight at first, is backlighted Murano glass; the contractor had to build an oven to accommodate the glass and gently mold it into its final shape.

But even a kitchen needs a poetic touch. Artist Paul Blanchard, known for ephemeral light-sensitive works, was commissioned to decorate the pewter squares above the sink.

Blanchard, who, Bialecki says, "became intrigued with the materials in the kitchen," acid-etched four Shaker recipes into the walls, including this one:

Four good size
lemons grated
and juiced, one
quart sugar,
more if needed,
and eight eggs.

"We were interested in creating a space in which the wood in the adjacent room would be peeled away to reveal a kind of inner shell," says Bialecki. "The apartment is all about stone and light and wood. Paul calls it 'the primal hut.' People seem to respond to it as a landscape. It doesn't shout at you. It's very calming." □

ART DECO GRAPHICS

continued from page 98

artists like Rea Irvin and I. G. Haupt to the industrial monumentalism practiced by Fortune designers such as Paolo Garretto and Kauffer.

The collector attracted to Déco graphics can find examples in many price ranges and in fields varying from fruit crate labels to fine bookbindings, and from sheet music to the posters of Cassandre and his great contemporaries Jean Carlu and Charles Loupot. And Cassandre was also a prolific designer of typefaces and magazine covers, so his work is accessible to those who cannot afford the five-figure prices asked for his most sought-after posters.

When Art Déco was revived in the 1960s, many observers thought that it would be a passing fad and that the perceived vulgarity of the style would soon reconsign it to oblivion. Clearly that has not happened. To begin with, the scope and variety of Art Déco has proved to be far more extensive than was initially suspected. It was the exhibition organized by Bevis Hillier for the Minneapolis Institute of Arts in 1971 that first began to suggest the range of materials influenced by the style, and since then every year has brought new publications crammed with research demonstrating that there is still much of interest to be unearthed.

Beyond that, Déco continues to attract admirers because it is a buoyant idiom—bursting with optimism—that evokes a glamorous world in which men in white tie and tails and women in gowns by Molyneux and Schiaparelli danced the nights away to the songs of the Gershwins, Cole Porter, Rodgers and Hart, and Duke Ellington.

Those songs have survived and flourished, and it is to them, perhaps, that we might compare the best Art Déco graphics. The finest of these songs display the same kind of wit and cleverness that is found in the great Déco posters and are crafted with the same skill. Songs and posters alike conjure up a world of sophisticated surfaces and share the ability to carry us to a time and place that perhaps never existed, doing so with a sense of style that is irresistible.

As fresh-seeming now as when they were first created, Déco graphics are likely to retain their ability to delight for many years to come. □

MEXICAN SCULPTURE

continued from page 112

ventional construction, and fitted with steel bars. To this structure—which is initially straight—Odom affixes hardware cloth, a quarter-inch wire mesh whose flexibility allows her to mold her shapes. "Sometimes," she says, "I actually attack it with a hammer or a stick or my body in order to make bends and folds in it." Odom then covers the shaped hardware cloth with cement that is hand-mixed bag by bag and applied with a trowel. (Occasionally cement is poured; occasionally, too, she uses adobe bricks in her walls.) She builds up her structures section by section, almost to the level of the final finish. "My drawing is only an extremely simplified floor plan," she explains. "I determine my shapes as I go."

Shapes—and textures, too. For the Rubio residence, Odom and her crew went into the nearby jungle and harvested vines and leaves to mix into the cement walls. She textured the ceiling in the bath by pouring cement onto a straw mat, which, once removed, left a delicate impression. To achieve the illusion of a mud-packed floor, she stepped on the wet cement with her bare feet. To conceal the counter and sink, she applied a mosaic. Even the oven in the outdoor kitchen is embedded in still another Odom shape, its sides rounded so that it blends into the walls. Throughout her structures, cement is never sealed: Sometimes Odom applies a stain; sometimes she leaves it raw to mellow over time. She prefers grey cement to white because she finds white too stark.

Suzy Odom's past life as a professional designer has influenced the way she's "finished" the Rubio environment. More than anything else, it has moved her toward both increased versatility and increased simplicity. Most of the furniture is built in: Cement sofas become beds with the addition of a mattress and a blanket; and a few rugs, tribal stools and fringed cottons constitute the décor. Best of all, Odom maintains, cement structures can be cleaned with a hose. Because Rubio's property slopes, Odom left openings in the wall at floor level so that when the house is washed down, the water can run right out. "Playing with a hose and cleaning house at the same time—what could be better?" Odom asks. "This, too, goes back to my childhood. All of it does." □

continued from page 120

broad stairs to a roof terrace at the end of the garden—which has the optical effect of widening the court—evokes the stepped roof of Casa Malaparte on Capri, lodged among rocks that plunge into the sea. The American architect internationalizes the issue of how to add to this English context.

The winding stair leads to a master bedroom, where Stein has opened the ceiling to show the original timber trusses. A child's bedroom and a guest bedroom maintain the Victorian scale of the former bedrooms.

But the main architectural promenade bypasses the stair and arrives at a large dining room with a wall partially covered in ceramic tiles. In an interior with the cool purity of an art gallery, the tiled wall at first looks like a Conceptual piece with its cryptic numbers, but the work is actually an archaeological leftover from the stables, which Stein treated as a found object. Similarly, the brick façades outside take on a new character above the white planes, which act as a visual podium. "Working in England means dealing with an existing fabric—there is a context already there," Stein observes. "The old parts are distinct and their scale is intact, but if you look at the plan, you see it's fairly abstract. The spaces flow into each other, and you move through the house without having to go through the crudeness of a door."

Emphasizing the sheer spaciousness of the 3,500 square feet on the first floor, Stein limited the furniture and paintings in the next-to-minimal interiors. The dining room is occupied only by a long table and a complement of chairs; the architect built the table from Victorian oak floorboards that he fastened with sandblasted steel bolts and placed on a stainless-steel frame. "Because it's not a pristine table, people feel more relaxed around it, with the wax dripping from candles and burn marks in the wood," he says. The chairs were produced in the 1950s from a 1925 prototype by French modernist Jean Prouvé. Overhead, Stein bunched twinkly lights in a haphazard glob set with small droplets of colored glass. "It's a statement about the overstatement of chandeliers in dining rooms," he explains.

On one side of the dining room, a large sliding door painted a heart-stopping indigo opens into a study and media room; on the opposite side, another sliding door—also saturated in indigo—provides access to the kitchen. The dignified blue stands its ground against the headstrong pink at the end of the kitchen, and both play off an emerald in a niche opposite the kitchen island. Stein computer-scanned the pink—the same pink as at the entrance—from a reproduction of a Matisse painting, and the blue was taken from the jacket of a book by Pauline Kael. "It's hard to make decisions about color," he says. "We decided the colors wouldn't be sacred and forever, that we'd change them, though always leaving a remnant so the walls would evolve into a kind of painting."

While the house draws on the many images that populate the memory of this literate architect, Stein really designed it around the way the couple and their young son live. "We wanted privacy for the bedrooms but a large open plan for the living areas," he says. "We made the kitchen a focus for entertaining, because cooking is not something you necessarily hide. There's an informality about it. The luxury is in the openness."

With the glass ceiling in the living room and glass walls around the court, the house comes alive with the sun. "You feel you're outside, as though it were California," Stein says. Natural illumination receives an assist from lighting coves in the kitchen and gallery; in the living room, an angular 1950s daddy longlegs wall lamp provides bright points to the even ambient light.

At dusk the house presents a second kind of light show. Facing its own glass façades, the structure offers the spectacle of its unique transformation as night falls. Framed by windows and seen across the courtyard, the indigo, emerald and pink glow with vibratory intensity. The colors also mix with the sky, especially as it shifts through Maxfield Parrish blue, and the resulting chromatic fugues play on the successive walls of glass. The two halves of the concrete cylinder on the roof deck—a dining pergola—are lit from within, and, cupping light, the cylinder forms a silhouette that stands as a beacon. With the right music on the stereo, Stein and Berwin can spontaneously create a private son et lumière. □

continued from page 126

fewer than seven overstuffed sofas (four are placed around the living room and one each in the library, the master bedroom and a daughter's bedroom) are upholstered in either a simple striped cotton ticking or, in the case of the library, a vivid plaid. The low table in the living room is actually a French Canadian kitchen table cut down to size, and another in the library is a sturdy nineteenth-century American painted blanket trunk. Most of the lamps are made from delft tobacco jars; those in the kitchen came from a 1940s-era warehouse. "When the clients came forward with input or a suggestion, it was invariably to further simplify the design or to reject certain elements that they believed to be too refined," recalls Baratta. "Personally, I found their attitude refreshing, particularly in New York."

> Panels and pilasters, baseboards and crown moldings, were meticulously pieced together like a puzzle.

The clients' lack of pretense is perhaps most evident in their taste for art and decorative details. Above the mantel in the living room and the headboard in the master bedroom hang twentieth-century American hooked rugs depicting dogs. The principal picture in the library is a nineteenth-century English livestock painting of cows. And the centerpiece on the dining table is a rooster weathervane. When the designers unearthed the Eggs for Sale sign at an antiques show in Nashville, they had intended it for the kitchen; the clients, however, insisted that it go in the living area.

Diamond and Baratta's interior is at times so utterly convincing that it's easy to forget you're in New York and not in some rural retreat—and that, in the end, is the point. Looking out the window across Central Park, you can make out the towers of the West Side, but if you squint, even they appear to be far-off peaks. Fifth Avenue has never been so countrified, nor Manhattan so distant. □

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From the prolific Viennese architect and designer **Hans Hollein** comes a line of contemporary fabrics with such names as *Dancing Squares*, *Jungle Life* and *Cracked Ice*. The latter is a concept that Hollein says he has been interested in for a long time. "It's an applied chaos theory, a different way of ordering. In the case of fabric, it's an accidental way of structuring a pattern. The advantage is it fits any shape—there is no up or down, no right or left." Thus *Cracked Ice*, and some of his other fabrics, can be viewed from any direction. There are four key patterns being distributed in the U.S. through **Twentieth Century Re-Editions**. The fabrics are mostly cotton or viscose and are also available in woven jacquards and transparent voiles. Twentieth Century Re-Editions, 212-741-2031.



COURTESY TWENTIETH CENTURY RE-EDITIONS

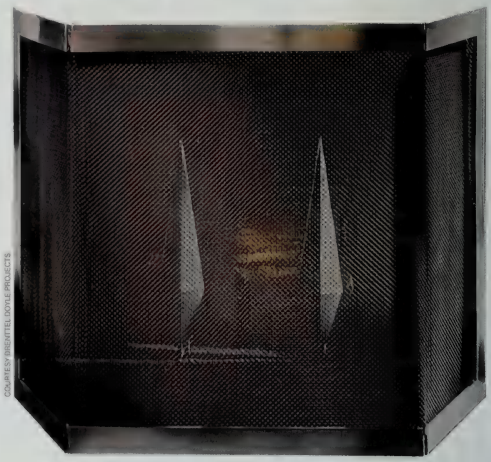


COURTESY TWENTIETH CENTURY RE-EDITIONS

Floating Squares **(above) and** ***Cracked Ice*** **(below)**

A NEW FLAME

I wanted to design something three-dimensional, something heavy and part of a home. Nothing we produce, other than a thick book, makes a loud noise when you drop it," says Stephen Doyle of **Drenttel Doyle Partners**, a New York graphics design firm that has branched out into product design. Doyle started with andirons a couple of years ago, and he recently developed oversize fire pokers and an almost seamless solid-brass fire screen (below) that allows an uninterrupted view of the flames. Why fireplace accessories? "There's something nostalgic about sitting around a fire. Our weekend house has no television, so we sit around the fire and read," says Doyle, who intends to design flooring, china and bedding. Available at John Boone, 1059 Third Ave., New York 10021, 212-758-0012; J. Robert Scott, 8727 Melrose Ave., Los Angeles 90069, 310-659-4910.



COURTESY DRENTTEL DOYLE PROJECTS



COURTESY QUATRAIN

JOINING THE CLUB

When Craig Wright saw the frame of a club chair in an antiques shop in Florence, he bought it right away. Good antique club chairs are hard to find, so Wright has been reproducing them and selling them through his Los Angeles shop, **Quatrain**. "I'd like to keep them alive. You just don't see unusual upholstery pieces anymore. Everything has huge arms and looks like big boxes. These are like the designs of Jean-Michel Frank—extremely comfortable," Wright says. He offers the club chair (left) in two sizes. "The large version slouches back too far for some people, so I've made a smaller one." Wright builds them like the originals and pays great attention to the upholstery. Quatrain, 700 N. La Cienega Blvd., Los Angeles 90069; 310-652-0243.

continued on page 153



PHOTOGRAPHY: KATHLEEN NORRIS COOK

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IN THE SHOWROOMS

Dragonfly (below) and *Caravans* (bottom) from J. Robert Scott





Sally Sirkin Lewis, co-founder of **J. Robert Scott** (310-659-4910), has several new fabric collections and has created her first wallpaper. Journey Down the Nile is composed of cotton chenilles, silk jacquard patterns, silk chenilles and hand-woven silk stripes. *Caravans* is a woven silk jacquard of tiny pyramids, palm trees, travelers and camels in a shiny jute color on a steely ebony background. *Dragonfly* is a cotton chenille in beige with a regular woven pattern of dragonflies in black caught in a web of undulating oval lines. *Pharaoh's Stripe* is an ivory silk fabric with clusters of black parallel stripes woven into it. The first J. Robert Scott wallpaper, *Double Reflection*, has a smooth surface in Moderne colors of 24-karat gold, white gold, platinum or burnished silver.

Los Angeles designer **Barbara Barry** has created a collection of fabrics and furniture for **Hickory Business Furniture** (704-328-2064). Using a palette of greens, creams and grays, Barry has designed what she calls a "transitional" collection, in that it is derived from several periods. *Rain* is a woven jacquard of white strié lines with an occasional droplet against beige; *Diamond Veneer* has rows of diamonds in alternating horizontal and vertical strié patterns; and *Checkers* has large squares in beige with alternating squares distinguished by a thin black line in the weave. Barry's chair designs are named Santa Barbara, Brentwood and San Marino. Santa Barbara is a side chair with a trapezoid back and a gently curved leg; Brentwood is an upholstered chair with short arms and a square back; and the San Marino chair is upholstered with longer arms.

Since **Donghia** (212-935-3713) bought the contemporary arm of the wallpaper firm **Charles R. Gracie and Sons** a year or so ago, it has developed two wallcovering collections. Grasscloth is backed with paper and comes in a selection of beiges, tans, browns and grays as well as a lemon yellow. Silk Paper, pure silk backed with paper, comes in a butter yellow and in silver, taupe, hunting green and navy blue.

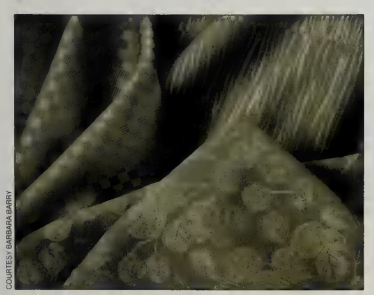


The Grasscloth Collection (above) at Donghia

For the first time ever, **Schumacher** (212-415-3900) has designed two Neoclassical-style lamps. Anshan is a bombé vase shape painted hunting green with foliage and birds in gold, while Alford is a column on a pedestal set on little gold ball feet.

California designer **Orlando Diaz-Azcuy** has created a collection of furniture for **McGuire** (415-626-4124). The rattan Trianon Chair has the slim lines of a Louis XVI oval-back chair; the back can be either upholstered or woven in quadrants of rattan. The Portico Teak Lounge Chair has a rectangular back that is an openwork grid. The Moiré tables are three occasional tables: One is a cube formed by poles supporting a black-granite top; the round one is a drum shape; and the triangular one is a wedge.





Barbara Barry's Santa Barbara chairs (above) and *Eucalyptus*, *Slipmatch Veneer* and *Sisal Grid* (right)





Orlando Diaz-Azcuy's Portico Teak Lounge Chair (left) and Moiré tables (below) for McGuire

continued on page 154



RICHARD ROTHBARD

STEPPING GLASSES

Some people in New York are calling it "the Stairway to Heaven." *It* is a glass-and-wood stairway (above) believed to have been designed ca. 1930 by Jean-Michel Frank in Paris. The stairway, consisting of 20 steps in two-inch-thick Coke-bottle-green glass, was found in a house in Nice, reports dealer **Robert Gingold**, who is asking $60,000. Robert Gingold Antiques, 95 E. 10th St., New York 10003; 212-475-4008.

THE BASES ARE LOADED



Steve Blood's father was a Molesworth craftsman whose specialty was carving, and Blood thinks some of that rubbed off. "I grew up in his studio. I've been a craftsman all my life," says Blood, who makes lighting (from lamps to chandeliers) for rustic interiors. Blood works in wood, mica and copper, often using misshapen burls as bases for fret-cut lampshades (left). His lighting and some western furniture are at the Martin-Harris Gallery in Jackson Hole. Steve Blood, Penrose Woodworks, Box 295, Boston, NY 14025; 716-941-6841. Martin Harris Gallery, 60 E. Broadway, Jackson Hole, WY 83001; 307-733-0350.

HANGING GARDENS

Marjorie Rosen, East Hampton's "Weekend Gardener" on WEHM-FM, couldn't find the ideal hanging basket. "I would go to the Chelsea Flower Show looking for containers, but they were usually made of plastic. I wanted a good-looking hanging basket, so I designed my own," says Rosen, who created three wrought iron baskets and one stand (right). Made in the Hamptons at La Forge Française (To the Trade, June 1996), the baskets are named Georgica and Sag. Available at Munder Skiles, 799 Madison Ave., New York 10021, 212-717-0150; La Forge Française, 36 Hampton Rd., Southampton, NY 11968, 516-283-2883.



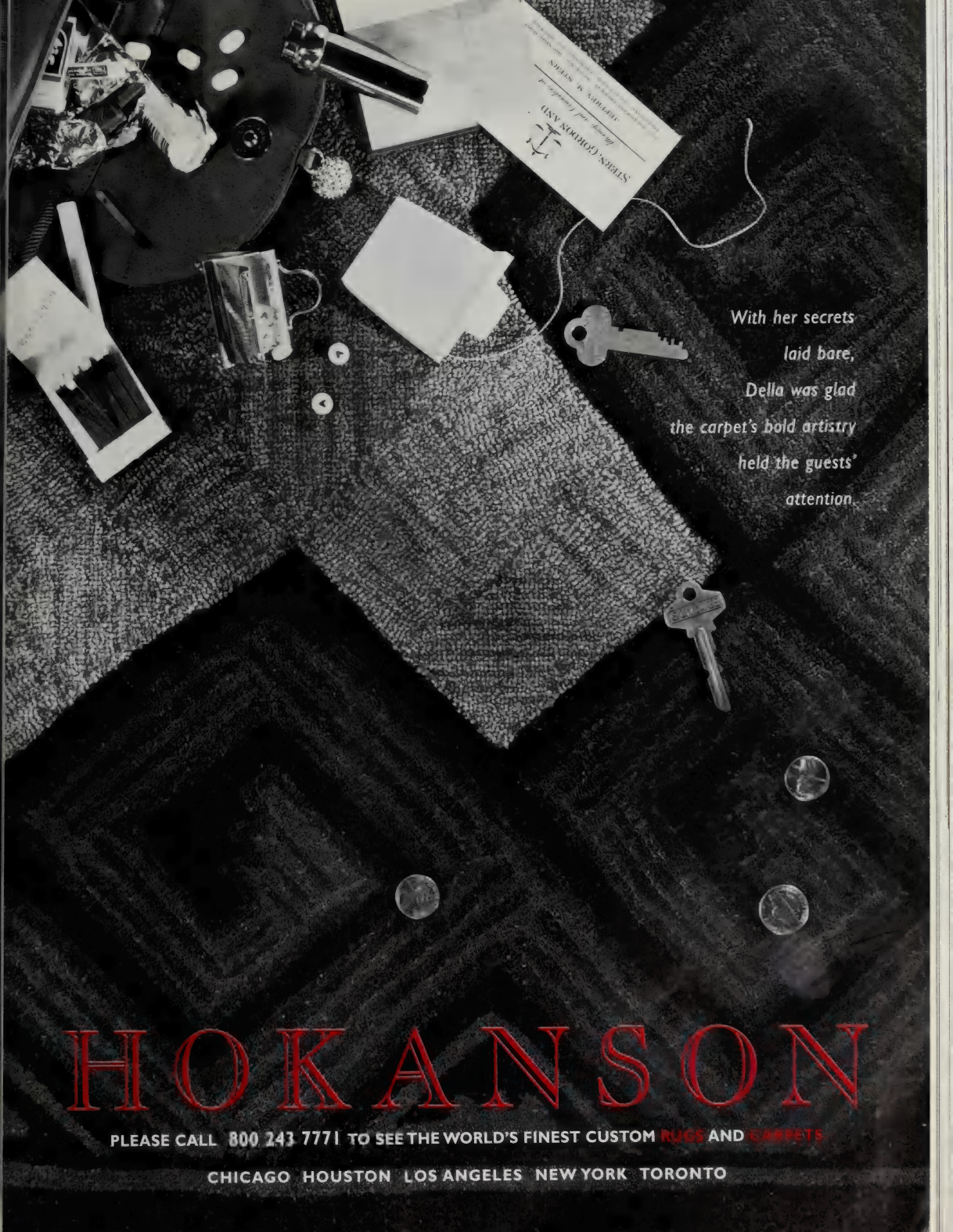
COURTESY MARJORIE ROSEN



STEVE MARTIN

MAN OF STEEL

The excitement of pulling metal out of a forge and having just a few minutes to work with it before it cools down, and the character it exhibits, are the basic design elements of my work. They're what my clients respond to," says Christopher Thomson, who designs and makes forged-steel home furnishings (above) in New Mexico. "I may decide to forge part of a piece because I want to make it catch the light differently." Christopher Thomson Ironworks, Box 578, Ribera, NM 87560; 505-421-2645. □


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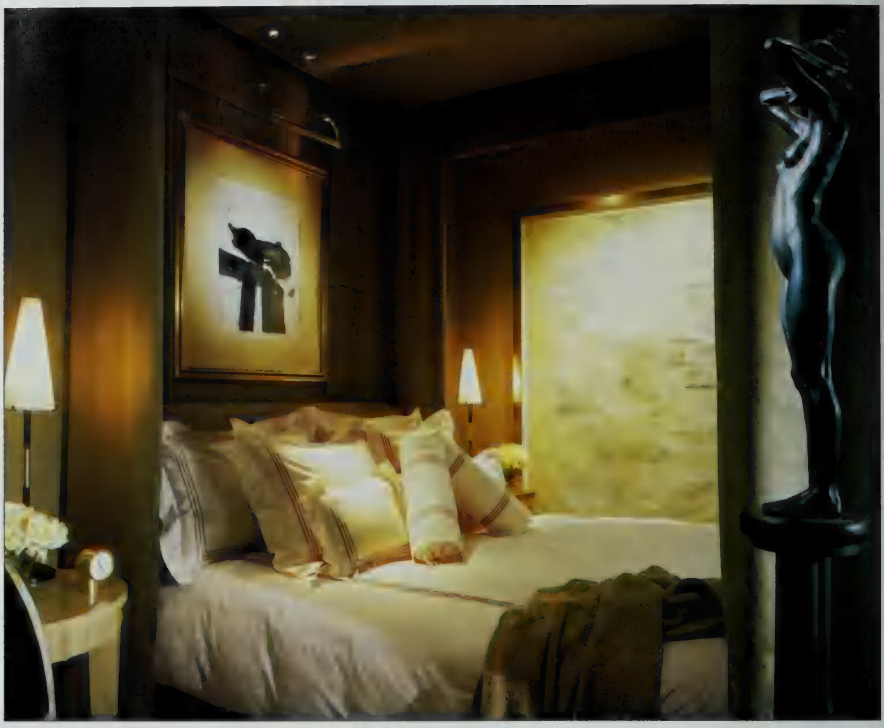


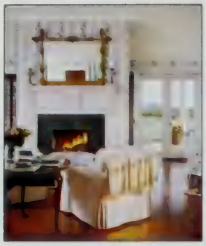


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COVER: The master bedroom of a residence on Long Island. Architecture by Anthony Di Sunno. Interior design by Ann LeConey. Photography by Durston Saylor. See page 38. ABOVE RIGHT: The guest bedroom of art dealer Eugenio López's Los Angeles apartment. Interior design by Sally Sirkin Lewis. Photography by Mary E. Nichols. See page 120.

FEATURES

38 **SEASIDE SANCTUARY**
A Colonial Revival Renovation on Long Island
Architecture by Anthony Di Sunno, AIA
Interior Design by Ann LeConey, ASID
Landscape Architecture by Lois Sherr
Text by Judith Thurman
Photography by Durston Saylor

48 **HOBE SOUND REGENCY**
The Florida Retreat of Mr. and Mrs. Douglas Auchincloss
Architecture by F. Burrall Hoffman, Jr.
Text by Susan Mary Alsop
Photography by Dan Forer

54 **THE ROAD TO BALI**
Indonesian Treasures Fill Bruce Carpenter's Javanese-Style Compound
Text by Carol Lutfy
Photography by Robert Reck

60 **ARCHITECTURE: ALEXANDER GORLIN**
Adapting the Roman Villa for an East Coast Couple
Interior Design by Larry Laslo
Landscape Architecture by Edmund Hollander, ASLA
Text by Suzanne Stephens
Photography by Peter Aaron/ESTO

68 **HEMINGWAY IN CUBA**
The Author's Moveable Feast at the Finca Vigía
Text by Joseph Giovannini
Photography by Angelo Tondini

80 **REDEFINING THE LOFT**
Interlocking Forms Articulate a Manhattan Space
Architecture by George Ranalli
Text by Joseph Giovannini
Photography by Paul Warchol

86 **BORLASCA REBORN**
A Singular Vision Restores an Italian Village
Architecture by Robert V. Arrigoni, FAIA, of Backen Arrigoni & Ross
Text by Michael Mewshaw
Photography by Steven Brooke

continued on page 4

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Two of Hungarian modernist Paul László's furniture designs: a circa 1940 console-bookcase and a circa 1945 lounge chair. See page 30.



94 **Home on the Range**
Artist Bill Schenck's 1930s Dude Ranch Style Animates His Wyoming Lodge
Text by Elizabeth Clair Flood
Photography by Roger Wade

100 **Architecture: Joseph Esherick**
Environmental Causes for a Marin County House
Text by Pilar Viladas
Photography by Russell Abraham

112 **Moroccan Mosaic in Marrakech**
Blending Styles at Patrick and Martine Guerrand-Hermès' Exotic Villa
Text by Patricia McColl
Photography by Marina Faust

120 **Los Angeles International**
A Mexican Art Dealer's Contemporary American Collection
Interior Design by Sally Sirkin Lewis
Text by Irene Borger
Photography by Mary E. Nichols

ART AND ANTIQUES

74 **Art: New Mexico Modernist Watercolors**
Vivid Responses to the Southwestern Landscape
Text by Karen Wilkin

106 **Antiques: Bentwood Furniture**
A Versatile Technique Produces Curvilinear Designs with a Modern Flair
Text by William Rieder

DEPARTMENTS

12 **Letters**

14 **Contributors**

16 **AD-at-Large**
Inside the Design World

26 **Before & After: Rhode Island Phoenix**
Rebuilding a Shingle Style House Destroyed by Fire
Text by Suzanne Stephens
Photography by Alec Marshall

30 **Antiques Notebook: Modern Custom Furniture**
Unique Pieces from Midcentury Commissions
By Carlos A. Rosas

34 **Historic Houses: Yaddo Artists' Colony**
An Oasis of Peace and Inspiration in Upstate New York
Text by Susan Cheever
Photography by Brian Vanden Brink

130 **To the Trade**
Design World Sources

134 **Reader's Directory**

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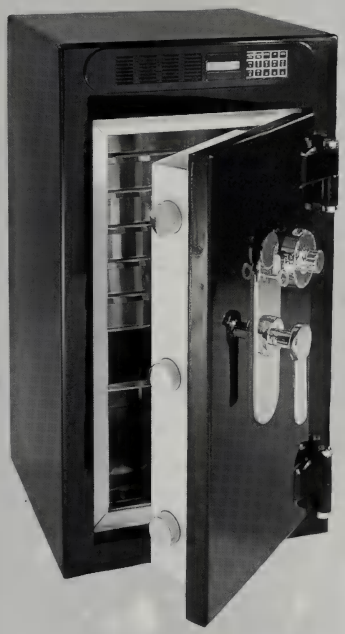
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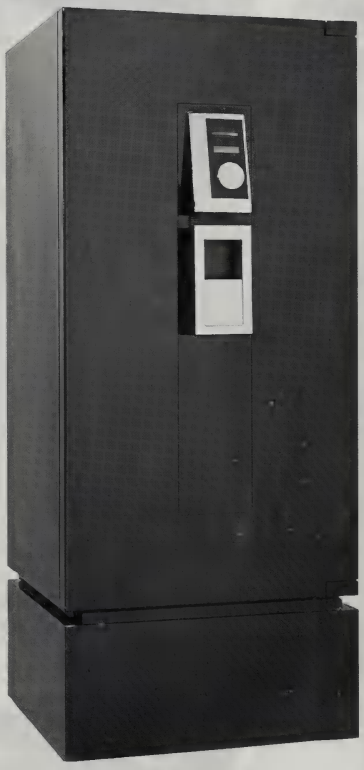
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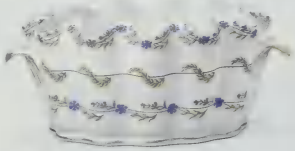
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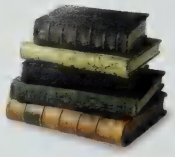
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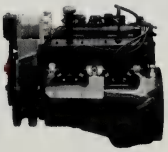


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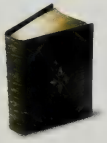
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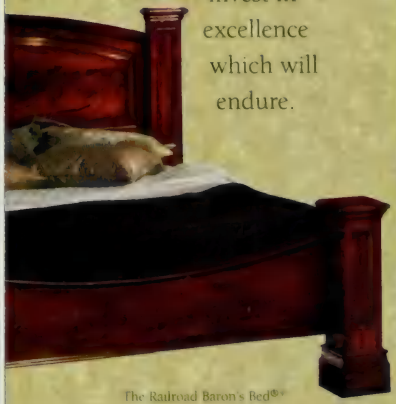
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"CONGRATULATIONS ON YOUR HOLLYWOOD AT HOME ISSUE. IT IS TRULY A COLLECTOR'S EDITION."

Thank you once again for a perfectly magnificent Hollywood at Home issue (April 1996). It is so enjoyable, so well written, so nostalgic and memorable—it is absolutely impossible to put down.
RANDY HARVEY
BETHESDA, MARYLAND

What a delight to visit the home of Anjelica Huston and Robert Graham. It was especially interesting to see Anjelica on the cover in her "Oscar" pose. What style!
SHERON DENELLO-BOWEN
ST. CLAIRSVILLE, OHIO

Congratulations on a spectacular, unabashedly readable issue on Hollywood at Home. I was particularly delighted to see an article on Marie Dressler, the great and unjustly forgotten character actress.
MATTHEW KENNEDY
SAN FRANCISCO, CALIFORNIA

I'm certain *Architectural Digest* holds the record for terrific issues, but April was outstanding. The most interesting article was about Whitley Heights (Historic Neighborhood). I'm one of the fortunate ones who have a residence designed by Arthur Barnes, and I've enjoyed living here in my wonderful, magical house for thirty-three years.
GINI COLVIG
HOLLYWOOD, CALIFORNIA

All my friends in Munich love the Hollywood at Home issue and bought it for themselves. You did the best research. My German friends and clients are going to learn from your elegant magazine. The saying It is so European will be changed in Europe to It is so American. *Weiter so!*
GISELA HARTUNG
MUNICH, GERMANY

What an adventure and a pleasant surprise to find our home in the April issue as having been Paul Muni's in the 1930s. Thankfully, little has been changed in the last sixty years.
JOSEPH AND ANNETTE HOCHMAN
ENCINO, CALIFORNIA

Many thanks for the Hollywood at Home issue. These special issues are my favorite. I like reading about Hollywood's colorful past, and your coverage is very complete. My only suggestion: Drop the spreads on unjudged SAG members, such as Anjelica Huston and Sharon Stone. The modern-day actors have a long way to go before they deserve to be included in the same pages as legends.
F. E. PROPHET
CHARLOTTE, NORTH CAROLINA

I just finished the April edition. Ugh! I have been a subscriber for years and found this the least interesting of any of your issues. It was truly boring.
BETTY L. SEASHOLTZ
HIGHLAND, CALIFORNIA

In the April feature "On the Set of Ron Howard's *Ransom*," Michael Corenblith does a fine job of interpreting Mr. Howard's desire to create authenticity in the architecture and interior design of this "home." I am a longtime devotee of both *Architectural Digest* and Mr. Howard. The director continues to deliver the best, and I applaud *AD* in doing so as well.
KATHERINE GAY KIMBER
ANAHEIM HILLS, CALIFORNIA

Hollywood at Home—I'm tired of reruns already, and the season has just begun.
CAROLINE BYNG
WHIDBEY ISLAND, WASHINGTON

Congratulations on your Hollywood at Home issue. It is truly a collector's edition. I thoroughly enjoyed reading the personal stories about the homes of people who made Hollywood the legend it has become. This issue is a coffee table book and will not be recycled.
EARL FORKNER
BURNSVILLE, MINNESOTA

In the April issue of your magazine you featured an article on Rita Moreno. On page 204 it is noted that the bronze sculpture is a Zuñiga piece. The piece is not a Zuñiga but an Alberto Saucedo.

The editors invite your comments, suggestions and criticisms.
Address: Letters, *Architectural Digest*, 6300 Wilshire Boulevard, Los Angeles, California 90048.

Ms. Moreno obtained it from the artist in San Antonio, where Alberto Saucedo is represented by Galería Sol y Luna. He had a solo show in May at this gallery.

SAL PERALEZ
GALERIA SOL Y LUNA
SAN ANTONIO, TEXAS

Your Hollywood at Home issue reached me about seventy years too late. My girlhood friends and I would have loved reading about our movie idols and seeing pictures of their homes. We treasured our school tablets with photos of our favorite actresses and tried to imitate them. We adopted their names. One of my friends was Clara, one was Colleen, and I was Billie. We rolled our stockings below our knees, bobbed our hair and imagined ourselves flappers. We assumed a nonchalance and sophistication far beyond our years. The stars created a fantasy world that helped us through our difficult adolescence. Thank you for taking me on a pleasurable journey back in time.

MRS. RUBY S. BUCKNER
TULAROSA, NEW MEXICO

I appreciate the tremendous amount of research and work that went into your April issue, but it did not satisfy my desire to see current design and style. Many of the articles were more about personality (James Dean, George Raft, Gregory Peck, Cary Grant) than anything else. One or two historical articles might be of interest when you're focusing on a genre, but they should be subject to the same design standards *Architectural Digest* would apply to contemporary homes.

MARY E. MACDONALD
OAKLAND, CALIFORNIA

I subscribe to sixteen magazines monthly. In the last year, of all the magazines I read, I found your Hollywood at Home issue the most memorable. I took it with me everywhere until I had read every page. The romantic era of Hollywood is so fascinating, and it was such a treat to glimpse the world of yesterday. I will keep the issue long past '96.

R. MARK UNDERWOOD
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KENNETH NOLAND

Our next issue is a first for Architectural Digest—a special edition devoted to interior designers' own homes. Each month we highlight the brilliant work designers do for clients, but the September issue offers a rare, insider's view of what some of the world's leading designers have created for themselves, without the mediating influence of a client's needs. In addition to showing the residences of thirteen top designers, we explore designers' personal collections, their new lines of furniture and fabrics, and the one-of-a-kind pieces they produce for specific projects. These stories bring readers into the heart of the contemporary design world and are alive with the visions and voices of today's brightest talents. To provide perspective, we also present the residences of three great designers from the past: Elsie de Wolfe, Nancy Lancaster and Michael Taylor. What's happening in design right now? Our September issue gives you the first look.

Paige Rense

Editor-in-Chief

Susan Mary Alsop is a historian and an *Architectural Digest* contributing writer. Her books include *Yankees at the Court*, *The Congress Dances*, *Letters to Marietta* and *Lady Sackville*.

Irene Borger, a journalist and fiction writer, is the editor of *From a Burning House: The AIDS Project Los Angeles Writers Workshop Collection*, which was published by Washington Square Press/Pocket Books in June. She has been the artist-in-residence at AIDS Project Los Angeles since 1990.



Susan Cheever, an *Architectural Digest* contributing writer, is the author of *Home Before Dark*, a book about her father, John Cheever, and *Treetops: A Family Memoir*, as well as five novels. She teaches writing at Bennington and Marymount Manhattan colleges.

Elizabeth Clair Flood, a Wyoming resident, is the author of *Cowboy High Style: Thomas Molesworth to the New West* and *Old-Time Dude Ranches Out West*. Her latest book, *Rocky Mountain Home, Spirited Western Hideaways*, will be published this month by Gibbs Smith.

Joseph Giovannini, an *Architectural Digest* contributing writer, has written about architecture for *Art in America*, *The New York Times* and the *Los Angeles Times*. He is working on a book about contemporary architecture.

Carol Lutfy, a New York journalist, writes frequently about art and architecture in Asia.



Patricia McColl, an *Architectural Digest* contributing writer who lives in Paris, is a former fashion editor for *Women's Wear Daily* and has written about style for *The New York Times Magazine* and the *International Herald Tribune*.

Michael Mewshaw, a journalist who frequently writes about travel for *The New York Times Magazine*, is working on a novel set in Prague.

William Rieder is a curator in the Department of European Sculpture and Decorative Arts at the Metropolitan Museum of Art.

Carlos A. Rosas has written about the art market for *Art & Auction*, *Vanity Fair* and *Town & Country*.

Suzanne Stephens, an *Architectural Digest* contributing writer, is currently pursuing graduate study in architectural history at Cornell. She is on the board of directors of the Architectural League of New York and Sir John Soane's Museum and is a member of the editorial board of Monacelli Press.

Judith Thurman, an *Architectural Digest* contributing writer, is the author of *Isak Dinesen: The Life of a Storyteller*, which won a National Book Award. She is working on a biography of Colette for Knopf.

Pilar Viladas, an *Architectural Digest* contributing writer, is the recipient of a 1995–96 Loeb Fellowship in Advanced Environmental Studies at Harvard. She is writing a book on California coastal houses, to be published this year by Chronicle Books.

Karen Wilkin, an art historian and critic, has written books on Kenneth Noland, Helen Frankenthaler, David Smith, Anthony Caro, Georges Braque and Stuart Davis.

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AD AT LARGE

THE AFRICAN CONNECTION



COURTESY JACQUES DE VOS

In 1971 a client introduced the then novice Art Déco dealer **Jacques De Vos** to the decorative artistry of **Pierre Legrain**, who broke from the style set by Emile-Jacques Ruhlmann and others of the period to create furniture inspired by Cubism and African and Egyptian art. "I was intrigued and wanted to know more. Then the Jacques Doucet sale was announced for November 8, 1972," the Paris-based De Vos recounts. "The sale included exceptional pieces by Legrain, Eileen Gray, Marcel Coard and Clement Rousseau. All the Art Déco connoisseurs were there. This was one of those grand events where for the first time one had the chance to buy a piece. The prices soared. The Metropolitan Museum and the Virginia Museum of Fine Arts were bidding. I bought an ivory-plated table base for 7,500 francs. I sold it to a collector and it went for 957,000 francs at Sotheby's in 1989!" Since then, De Vos has been hunting for furniture by Legrain, who built fewer than 100 pieces before his death at the age of 40, and he has organized a small exhibit that opens September 12.

Legrain was known as a bookbinder, and he designed bindings as well as furniture for a handful of clients, such as the viscount de Noailles. Legrain also used unexpected materials, like snakeskin and lapis lazuli. In 1923 the viscount de Noailles commissioned Legrain to decorate his bedroom and instructed him to treat it as he would bookbinding: white oilcloths for the walls, snakeskin for the bed and metal for the tables. Having bought directly from the families for whom Legrain worked, De Vos will have for sale a sycamore dining table with silver lamé beneath a glass top, a black oak night valet chair, a tea table with two varnished gold-leafed shelves, an L-shaped lacquered leather bureau, a lacquered parchment Cubist armchair and eight other pieces. Galerie Jacques De Vos, 7 rue Bonaparte, 75006 Paris; 33-1-43-29-88-94.



COURTESY JACQUES DE VOS



ANTHONY ISRAEL

Early-20th-century pieces influenced by African design include Jean Dunand's vase (above), Pierre Legrain's stool (top right) and a cabinet by Dunand and Ruhlmann (above right)

Legrain's night valet chair designed for Mme Tachard (top left) and his ca. 1926 tea table for Jacques Doucet (left)

INTERPRETING AFRICA



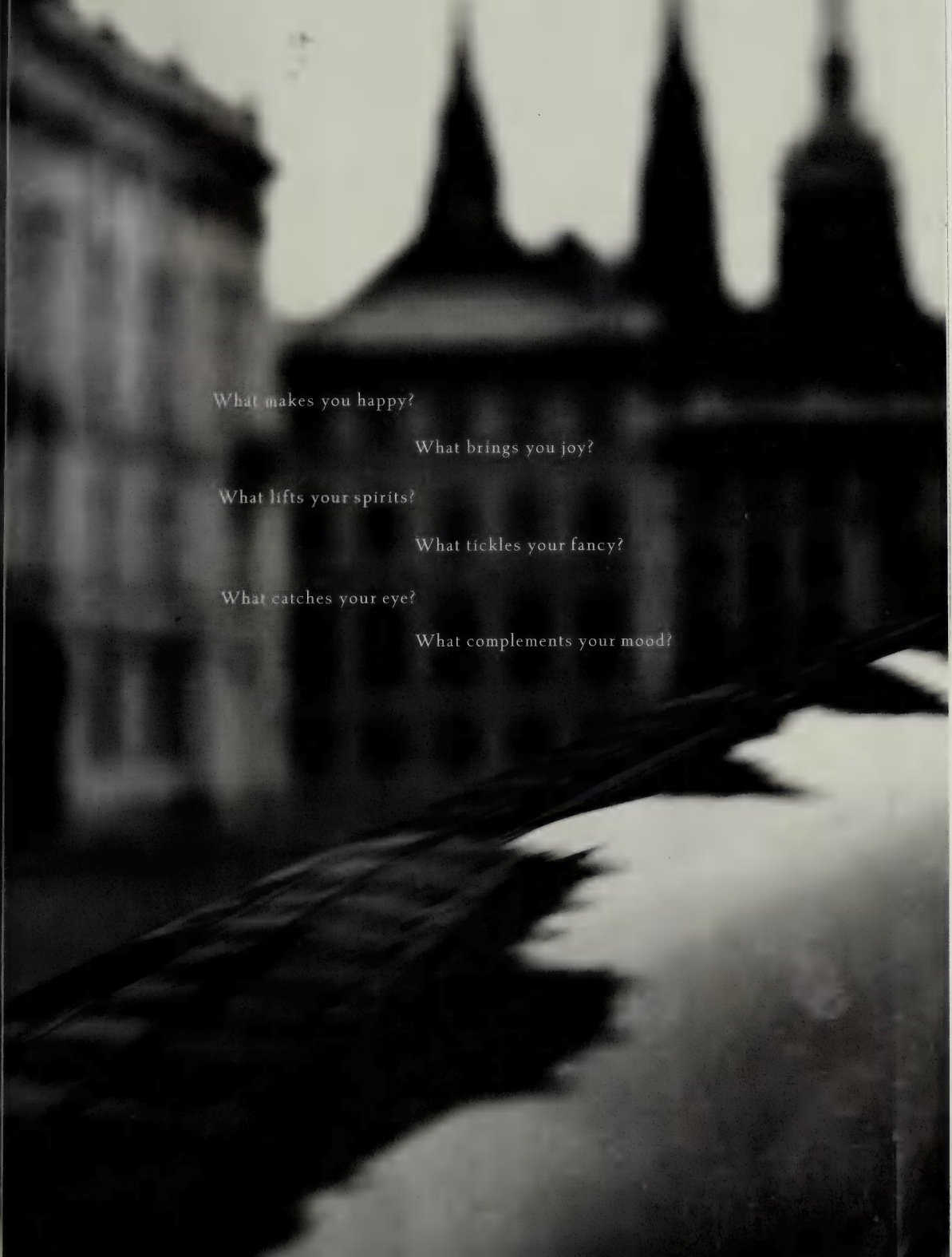
COURTESY THE BROOKLYN MUSEUM



ANTHONY ISRAEL

There has been a revival of interest in the furniture and fabrics designed by Europeans in the early 20th century that incorporated elements of tribal art from Africa. New York dealer **Anthony DeLorenzo** has an Art Déco cabinet created for the 1925 Paris show with African-derived animal etchings and a 1912 vase by Jean Dunand based on West African grain-storage jars. The elusive figure of the period whose furniture best represented the translation of tribal forms into Déco objects was **Pierre Legrain**. He worked in gold leafing and shagreen to make objects in which pure African forms evolve into pure Déco. DeLorenzo, 958 Madison Ave., New York, NY 10021; 212-249-7575.

continued on page 23


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What tickles your fancy?
What catches your eye?
What complements your mood?


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REIGNING MACKINTOSH

When **Charles Rennie Mackintosh**, the Scottish designer-architect, died in 1928, his work was obscured by critics' comments that his buildings were "toasting fork architecture," and after his wife's death five years later, their estate was valued at a mere $150. A piece of furniture designed by Mackintosh might now command more than $1 million and a painting $300,000. "His chairs sold for about $7,500 a few years ago. Now that won't even buy a leg," says Glasgow dealer **Barclay Lennie**, who has for sale two paintings and a group of architectural drawings Mackintosh sketched during a trip to Italy. Two other Scottish dealers have built up their stock to coincide with the monumental Mackintosh exhibition, which is on view at the **McLellan Galleries** of the Glasgow Museums through September 30 before traveling to the Metropolitan Museum of Art in New York in November, to the Art Institute of Chicago in March 1997 and to the Los Angeles County Museum of Art in July 1997. Andrew McIntosh Patrick of the **Fine Art Society** in London has 20 pieces of Mackintosh furniture, including a complete bedroom suite from 1917, three chairs, a table and a washstand. Dealer **Roger Billcliffe**, a leading authority on Mackintosh and a curatorial consultant who helped mount the exhibition, has some chairs designed for the Argyle Street Tea Rooms in 1898–99 and a washstand. **Cassina** reproduces two geometric chairs, one designed for the Willow Tea Rooms in 1904 and a bedroom chair created for Hill House in 1903. Barclay Lennie Fine Art, 203 Bath St., Glasgow G2 4HZ; 44-141-226-5413. Fine Art Society, 148 New Bond St., London W1Y 0JT; 44-171-629-5116. Roger Billcliffe Fine Art, 134 Blythswood St., Glasgow G2 4EL; 44-141-332-4027. Cassina USA, 200 McKay Rd., Huntington Station, NY 11746; 516-423-4560. McLellan Galleries, 270 Sauchiehall St., Glasgow G2 3EH; 44-141-331-1854.



COURTESY GLASGOW MUSEUMS



COURTESY THE WILLOW TEA ROOMS

Mackintosh's Ladies Luncheon Room with his frieze (top), reconstructed by the Glasgow Museums; the Gallery at the Willow Tea Rooms (right)



COURTESY THE FINE ART SOCIETY



COURTESY THE FINE ART SOCIETY

A 1917 mahogany dressing table inlaid with aluminum and mother-of-pearl (left) and a towel rail at the Fine Art Society

In what is being proclaimed in Scotland as the year of Mackintosh, two properties he designed have come on the market: **Windyhill**, the first freestanding house he created, and **An Artist's Cottage**, whose designs were drawn in 1900 and realized by a Mackintosh buff and his wife in 1992. Mackintosh designed Windyhill to look like a traditional Scottish farmhouse. The interiors, however, reflect the Japanese influence on Mackintosh's work. The privately owned house was restored in period style and retains much of the original interior woodwork and many light fixtures (the original owners donated most of the furnishings to the Glasgow School of Art in 1918). It is believed that Mackintosh drew plans for "an artist's cottage and studio" in 1900 but didn't have the

continued on page 24


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REIGNING MACKINTOSH

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COURTESY GLASGOW MUSEUMS



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Mackintosh's Ladies Luncheon Room with his frieze (top), reconstructed by the Glasgow Museums; the Gallery at the Willow Tea Rooms (right)



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continued on page 24

AD AT LARGE



COURTESY HAMPTONS



COURTESY HAMPTONS

The exterior and living room of Windyhill, Mackintosh's first freestanding residence (above and above right)

The 1903 bedroom chair created for Hill House (below), now being reproduced by Cassina



TIM IMRIE TATE.COUNTRY LIFE PICTURE LIBRARY



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An Artist's Cottage (above left and above), built in 1992, followed Mackintosh's original 1900 design



CASSINA

continued from page 23

money to proceed with construction. Ninety years later Peter and Maxine Tovell thought his design would make a suitable house for their family and would serve as a tribute to the architect. "It translated well from paper to real life," says Peter Tovell, who hired a local architect to execute Mackintosh's plans in 1992. "It's an inspiring house to live in. But we don't walk around thinking, This is a Mackintosh house. This is our house, and we're here watching television." Windyhill, by appointment only; 44-1540-662-020. An Artist's Cottage and Studio, by appointment only; 44-1808-521-268.

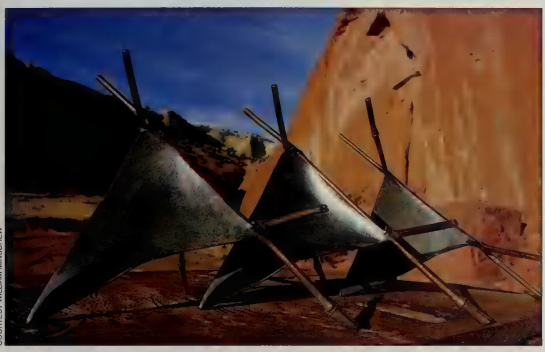
Earlier this year Anne Mulhern opened the mezzanine Gallery at the **Willow Tea Rooms**. Designed in 1903 for Kate Cranston, the Tea Rooms was being used as a storeroom until Mulhern reopened the restored space in 1983. "Tearooms were very much in fashion during the temperance period, but in the 1930s, when the pubs opened, they fell into disrepair," says Vincent Taggart of the McLellan Galleries, which, as part of its landmark show, has reconstructed the entire Ladies Luncheon Room from the Ingram Street tearooms that Mackintosh designed in 1900. The **Charles Rennie Mackintosh Society**, housed in the only Mackintosh-designed church ever built, has a complete list of his extant buildings. The Willow Tea Rooms, 217 Sauchiehall St., Glasgow G2 3EX; 44-141-332-0521. Charles Rennie Mackintosh Society, Queen's Cross, 870 Garscube Rd., Glasgow G20 7EL; 44-141-946-6600.



COURTESY BARCLAY LENNIE FINE ART

Mackintosh's 1891 watercolor *The Baptistry, Siena Cathedral*, at Barclay Lennie

AD AT LARGE



COURTESY WILLIAM MINSCHEW



COURTESY WILLIAM MINSCHEW

BLAME IT ON BALI

Artist and art professor **William Minschew** headed for Bali "on an impulse" after reading about the World Bamboo Congress organized by Linda Garland (AD-at-Large, Apr. 1995). The result of his trip: bronze sculptures and bamboo and cloth compositions (above). *Thunder Roller* incorporates solid wheels he carved from crocodile wood on Bali and then cast in bronze. After watching entire families swim in a "magical spring" near rice terraces while a haystack burned in the background, Minschew composed *Monet Never Made It to Bali. Homage to Bangli*, made of Balinese shingles, is his representation of the sculpted roofs in the village of Bangli. Minschew, who lives on a hilltop in Fresno and teaches at the California State University there, has worked in other countries before. Japan's architecture inspired much of his earlier artwork, which is in private collections throughout the U.S., but Italy has been his muse. It was in Italy, not on Bali, that he first discovered bamboo. William Minschew, 209-278-2707.

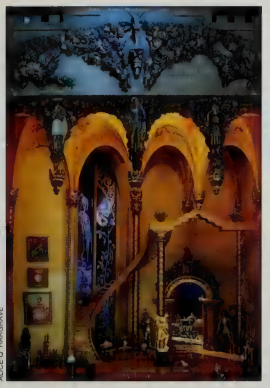
RENTALS DELUXE

LaCURE, a Toronto-based villa rental company, offers the vacation residences of some high-profile individuals among its 250 properties (below), which are located in 13 countries and on 12 Caribbean islands. Christian Dior's château in the south of France was completely restored to its 18th-century roots by the fashion designer, who built a 40-foot ornamental pool that was just 4 feet deep (he didn't swim) and a stone table that's still on the privately owned property. Dior never got to live there; he died in Italy before moving in. The castle belonging to Desmond FitzGerald, the knight of Glin, in County Limerick offers a library with a hidden door, a double flying staircase and three toy Gothic fortresses. Richard Branson's Balinese-style villa on Necker Island (*AD*, May 1996) has ten bedrooms in the main house, two traditional Balinese guesthouses and a staff of 18. Leamington Pavilion on Barbados, redesigned by Oliver Messel in 1960 and later decorated by Nicholas Haslam, features a formal living room and baroque dining room stocked with Wedgwood china. Princess Margaret's house on Mustique, also designed by Messel, is available as well. LaCURE, 275 Spadina Rd., Toronto, ON M5R 2V3; 416-968-2374.



COURTESY LACURE

A HAPPY ENDING



ALICE O. HARGRAVE

To Chicago photographer Alice Hargrave, the elaborate fairy castle her step-grandmother, the late actress **Colleen Moore**, had built in the 1930s is more than just a childhood memory. It has become a mission. The negatives of photographs taken in the 1960s are deteriorating, and the seven-foot-high castle (left), donated to the Chicago Museum of Science and Industry 30 years ago, needs upkeep—it has lighting and plumbing and needs to be cleaned periodically. Created by interior designer Harold Grieve, the castle was constructed in wood and cast in aluminum (each room was polished by a jeweler before decoration) and contains some 2,000 miniature objects. The museum plans to move the castle to a larger space and show film clips of the project, which required the skills of more than 200 Hollywood craftsmen over a seven-year period. Chicago Museum of Science and Industry, 57th St. and Lake Shore Dr., Chicago, IL 60637; 312-684-1414. □

RHODE ISLAND PHOENIX

REBUILDING A SHINGLE STYLE HOUSE DESTROYED BY FIRE



COURTESY DIANA KELLOGG



COURTESY DIANA KELLOGG



Text by Suzanne Stephens
Photography by Alec Marshall

TRAGEDY STRUCK THE OLD SHINGLE Style house in Watch Hill, Rhode Island, in the fall of 1988. Fire, apparently caused by a defective heater, left the summer cottage a smoldering ruin. Fortunately, the owners' daughter, Diana Kellogg, was studying architecture at the time at Columbia University's Graduate School of Architecture, Planning and Preservation. Kellogg persuaded her parents to let her reconstruct the house on its fieldstone foundations. "The cottage, which was built in 1902, had a real spirit," she explains.

That spirit was conveyed in good part by the amount of textured fieldstone that not only formed so much of the house's base but continued to rise up through the main level, where it created an arcaded entrance porch at one end of the house and the piers of a porch at the other. Even the two-story curved stair tower was formed from fieldstone, as were two chimneys, one next to the stair tower, the other at one end of the house. At a certain point on the house's exterior, dark weathered shingles took over, and a mélange of overhanging roofs and dormer windows gave the house a strong brooding character. It was a natural repository of memories and associations. "We had so many good times there," Kellogg adds. "The fire was really traumatic."

Since Kellogg was still in school, she and her parents enlisted Lyman Goff, an architect and family friend in Watch Hill, to produce construction drawings and help supervise the building of the house. "The house was like an old shoe," Goff recalls. "I was so comfortable sitting around in it, I was almost afraid to be involved in the new design."

Kellogg had been coming to Watch Hill with her parents and three brothers all of her life. Before her parents bought this house in the early 1970s, the family had stayed in Watch Hill with one of her grandmothers and had strong ties to

continued on page 27

After being devastated by a fire in 1988, a Shingle Style residence in Watch Hill, Rhode Island, was redesigned by Diana Kellogg (below) for her family.

TOP LEFT: The original house on the property was built in 1902. ABOVE LEFT: "The house was reconstructed on what was left of the foundation," says Kellogg.



TOP: Though the exterior is similar to that of the old house, "the interior has been opened up and adapted to a less formal lifestyle," she says.



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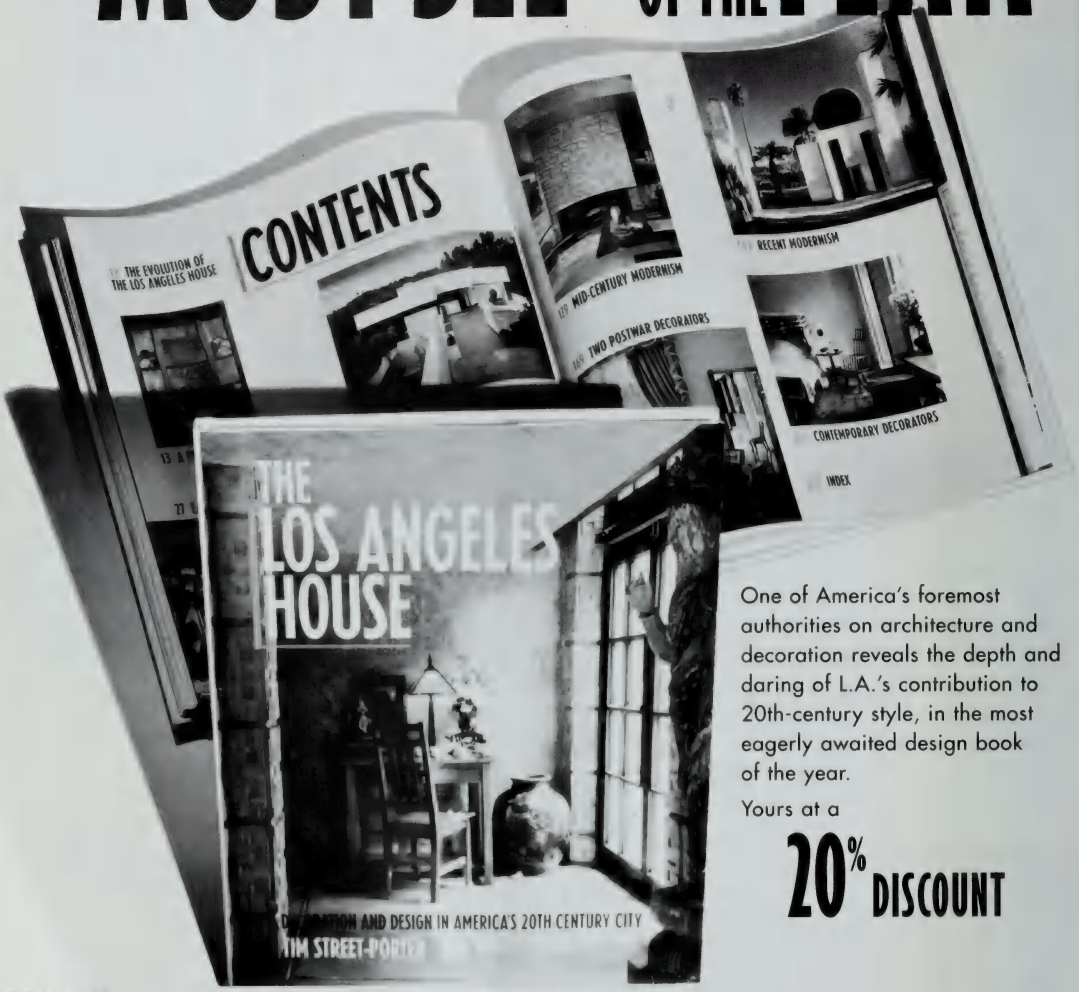
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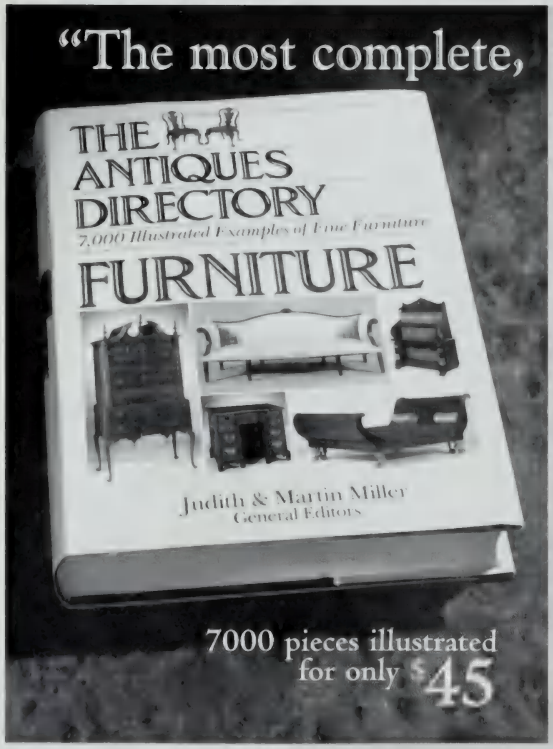


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RHODE ISLAND PHOENIX



COURTESY DIANA KELLOGG



ABOVE: The remains of the west side of the structure. BELOW: Rebuilt in the same location, the stair tower features a window seat with a water view. The door is late 19th century.

RIGHT: Kellogg gave new distinction to the rear elevation, which had been an architectural hodgepodge. "Four bays with two predominant gables now organize the façade."



continued from page 26

the place. It is easy to get attached to it. Watch Hill is a small enclave of generously proportioned summer cottages, mostly Shingle Style, that is permeated with an unassuming and comfortable atmosphere. Its hilly land affords most of the houses expansive views of Block Island Sound, a feature that helped transform Watch Hill from a farming community to a summer resort in the mid-nineteenth century. As urbanization spurred East Coast city dwellers to escape the oppressive heat, dust and crowds of their various metropolises, hotels sprang up in this small coastal town near the Connecticut border. By the 1880s private summer houses began to appear: In fact, the Kellogg house was originally built for Jacob Burnet, one of three Cincinnati businessmen who in 1886 subdivided Everett Farm into 101 lots for summer cottages.

Perched on a knoll close to the road entering Watch Hill, the Kellogg house, which the family named the Rockpile, not surprisingly had previously been dubbed House on the Hill. Clearly it had to be rebuilt from scratch after the fire. Yet the budget wouldn't allow all the features of the house to be re-created. "The original house had so much beautiful detail," Kellogg remembers. "The windows came with complicated mullions and multipaned diamond-shaped windows, but they were too expensive to duplicate. So I designed a few diamond-shaped windows and incorporated that motif into the wood lattice around the porches." Since the fieldstone used for the porch piers, chimneys and stair tower would be too expensive to use as lavishly again, Kellogg couldn't rely on stone to provide texture and therefore introduced the delicately detailed latticework.

The lattice not only gives the porches a feeling of privacy but provides the exterior with a sense of scale and detail reminiscent of McKim, Mead & White's latticework at the nearby Newport Casino (see *Architectural Digest*, March 1991). "It was too hard to re-create all the detail of the original house, so I tried an overall patterning," Kellogg says.

continued on page 28

RHODE ISLAND PHOENIX



continued from page 27

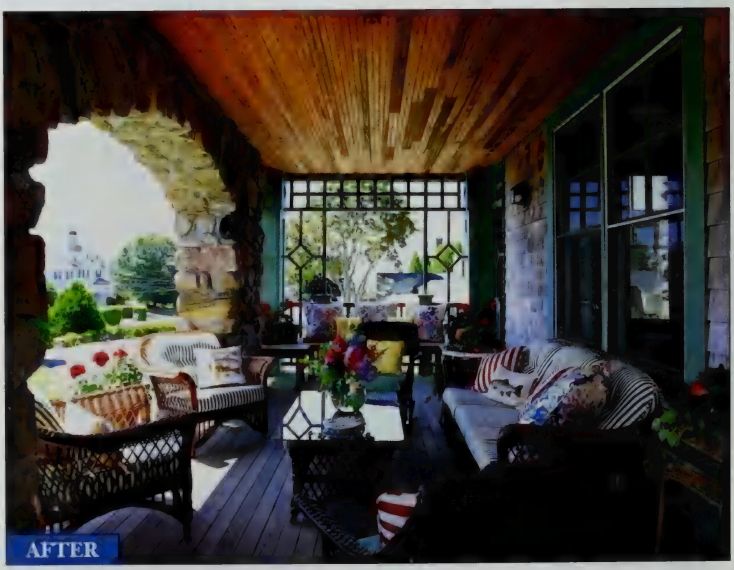
Although the rear of the house was visible in this prominent location, in its former life it had not received much design attention. With the rebuilding, that too changed. Kellogg took the opportunity to emphasize the different structural bays when designing the first-floor spaces for guest bedrooms below the main level. There, French doors with shutters open directly to the outdoors. The various porches off the main living level are each expressed by different fenestration patterns and wood cladding.

In constructing the interior of the house, Kellogg was able to reconfigure some spaces to better suit modern living patterns. "It's a casual summer home," Kellogg says. "People are constantly coming in and going out."

The original house fairly oozed with charm, but it tended to be dark inside. By reducing the number of rooms on the main floor and widening the windows, Kellogg was able to get more light into the spaces. To introduce a certain level of architectural detail to the interior, since the beaded board that once coated the walls of the great room and the dining room would not be replaced, Kellogg designed the ceiling to have a grid of wood beams. "The new beam pattern helps to tie the rooms to-



COURTESY JOHN KELLOGG



TOP: The owners, who changed the residence's name from House on the Hill to the Rockpile because of the fieldstone, carved the name into the living room's mantel. Schumacher drapery fabric.

ABOVE: "Although the arches of the front porch survived the fire, they were completely rebuilt," says Kellogg. RIGHT: "We raised the porch to enhance the view." The latticework has a diamond motif.

gether, and there are huge pocket doors that divide spaces," she explains.

To furnish the residence, Kellogg relied strongly on her mother, Jane Kellogg, who has an interior design firm in Darien, Connecticut. "It was great working with my mother," she says. "We both had the same desire to keep the spirit of the old house." Furnishings are of the traditional came-with-the-house variety. "I had plans to keep everything spare and white," Jane Kellogg says. "I wanted the essential structure of Diana's design to show. But the whole family wanted more furniture. The more I added, the more people liked it." As her daughter observes, "It's less of a look and more of an evolved summer style. We wanted a cheerful, casual interior."

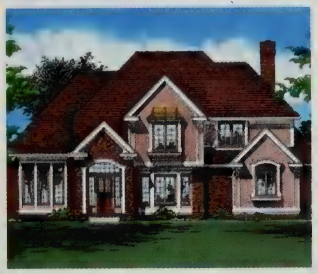
Even Diana Kellogg's father, Thomas, got into the design act, making a dining table top out of leftover cherry plywood that was used for the hall. "The table was supposed to be temporary," Kellogg says. "But he liked it, so it's there for good."

> Kellogg was able to reconfigure some spaces to better suit modern living patterns.

Needless to say, she was sympathetic to her clients' wishes, even if she sometimes disagreed with them on architectural grounds. For example, there was the issue of whether to keep the Ping-Pong table in the great room, where it immediately comes into view as one enters the house. The room is large enough to function as an entrance hall, sitting area and recreation room. It was sizable to begin with and now, under Kellogg's reconstruction, has become even larger.

"I tried to get the Ping-Pong table moved downstairs," she says. "But it was in the great room when we were kids, and everyone voted to have it stay." As Goff puts it, "The house is still a great hangout." □

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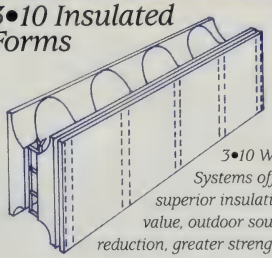


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MODERN CUSTOM FURNITURE

UNIQUE PIECES FROM MIDCENTURY COMMISSIONS



By Carlos A. Rosas

THE CUSTOM-DESIGNED FURNITURE of architects and interior designers such as Samuel Marx, William Haines, Paul László and T. H. Robsjohn-Gibbings is hard to classify. Produced in the United States between the late 1930s and the early 1950s, these distinctive pieces belong to a quirky period in American design wedged between Streamline Moderne and the postwar era. *Midcentury* seems to be the least controversial term attached to the work. And while virtually none of the design schemes of Marx, Haines, László and Robsjohn-Gibbings remain intact, the furniture they designed for specific commissions is precisely what a growing number of collectors and decorators are learning to recognize and seek out.

San Francisco dealer David Dutra first became aware of Paul László's custom furniture nineteen years ago. A Hungarian émigré who had studied in Vienna, Paris and Berlin and then established a successful architectural firm in Stuttgart before moving to Los Angeles in 1936, László became a noteworthy exponent of "California modern," a style that was influenced by the European modernists of his day. Though "no one has ever walked in and asked for a László piece," Dutra says, he has noticed "a growing appreciation, especially at the institutional level." After selling a László chair to the San Francisco Museum of Modern Art for

ABOVE: *Daybed*, T. H. Robsjohn-Gibbings, circa 1937. Birch and fabric; 21½" x 78". Robsjohn-Gibbings's work of the 1930s often combined the Art Déco aesthetic with classical forms. Donzella, New York.

BELOW: *Occasional Table*, James Mont, late 1940s. Lacquered wood and brass; 22" x 30". Mont designed custom pieces for clients of his successful New York interior design firm. Alan Moss, New York.



$5,000 five years ago, Dutra was pleased to see examples of László's furniture included in the "What Modern Was" show at the Los Angeles County Museum of Art in the summer of 1991.

"Although László designed a straightforward but luxurious upholstered furniture and table group that was briefly mass-produced by Herman Miller in 1950 and at least two lines for other furniture makers around the same time," says Dutra, "most of his work was custom-designed for his various commercial commissions." László's projects included the Rodeo Room in the Beverly Hills Hotel, done in 1946, and the Brentwood Country Club, designed in about 1950.

British-born Terence Harold Robsjohn-Gibbings was the darling of design magazines from the 1940s through the early 1960s, and compared with other midcentury designers, he has the longest and most consistent history of selling at auction. Gregory Kuharic, Sotheby's vice-president of nineteenth- and-twentieth-century works of art in New York, says, "In 1980 Sotheby's began to disperse the circa 1937 furnishings Robsjohn-Gibbings created for Casa Encantada, a Bel-Air, California, house designed by James E. Dolena." One item illustrates the favorable reappraisal that has taken place since then: A Canadian birch console table with carved winged mermaid and baluster supports that sold for $4,000 in 1981 brought $19,500 when it reappeared at Sotheby's in 1994.

New York dealer Paul Donzella carries both mass-produced Robsjohn-Gibbings furniture made by Widdicomb between 1946 and 1957 and the designer's more highly prized Neoclassical-style custom pieces. Donzella has a pair of chairs made by Widdicomb after a Robsjohn-Gibbings design that he offers at $3,000; he is asking $7,600 for a custom-made carved birch center table with an inset mirror top.

There has been a considerable revival of interest in the work of William Haines since his death in 1973. Clients such as George Cukor and David O. Selznick

continued on page 31

MODERN CUSTOM FURNITURE

Clients such as Cukor and Selznick were naturals for William Haines, a silent-screen star turned designer.



ABOVE: *Commode*, Samuel Marx, late 1930s. Lacquered hardwood and Lucite; 35" x 41". Marx experimented with lacquer and developed a crackle finish by quick-drying the final coat with intense heat. Malmaison Antiques, New York.

BELOW: *Cabinet*, Tommi Parzinger, circa 1950. Lacquered wood, ebonized wood and bronze; 33" x 83". Asian influence is evident in Parzinger's use of handmade bronze mounts and vivid lacquer finishes. Forty One, New York.

continued from page 30

were naturals for this silent-screen star who turned to decorating after the advent of sound. The upholstered furniture that Haines designed to round out his signature Regency Revival and chinoiserie interiors is starting to attract attention. In 1988 ten leather-and-wood Haines dining chairs made in 1946 for William and Edith Goetz sold for $7,700 at Christie's New York. "I first noticed Haines furniture six years ago, when pieces from his commission for Jack Warner's Palm Springs house turned up at auction," recalls Los Angeles dealer Bill Reed. "The pieces were in the low thousands, but just about everything offered was sold." Haines pieces are exceedingly rare, since he never mass-produced his designs; Reed says that, as far as he knows, the only ones offered at auction recently "were at Butterfield and Butterfield some four years ago."

Samuel Marx shared a Hollywood clientele with Haines and is known to have incorporated fanciful Haines sconces in his own Chicago residence. Marx's use of Directoire antiques and his innovative adaptation of traditional dentil moldings and pediments in the late 1930s and early 1940s led critics to describe his work as "classic modernism" in the 1985 Whitney Museum exhibition catalogue *High Styles*. Marx's luxurious finishes on his custom furniture often imitated the crackled surface of the Chinese celadon porcelain he collected. New York antiques dealer Roger Prigent of Malmaison Antiques, whose stock includes examples by Marx and Robsjohn-Gibbings, credits the late Chicago art dealer Bud Holland with pioneering the market for unique furniture from Marx's commissions about five years ago. "Holland provided a very grand context for his Marx pieces with his inventory of Ruhlmann and Leleu furniture," he explains. "Even in that company the Marx furniture held its own."

Louis Bofferding, a New York decorative arts dealer, has a Samuel Marx dining table with a parchment-and-mirror top dated about 1945 for $20,000. It was made by the high-end Chicago-based cabinetmaker Quigley, which produced furniture for Samuel Marx's residential commissions. Marcus Tremonto at Leslie Hindman Auctioneers in Chicago says, "Most of the Quigley Marx-designed custom furniture sells for ten thousand dollars and under at auction."

Twentieth-century decorative arts dealer Liz O'Brien of Forty One in New York says, "I first became aware of Tommi Parzinger in the late 1980s, and it certainly wasn't at auction. There are very few American pieces in twentieth-century auctions." The Munich-born Parzinger was a brilliant prodigy: Enrolled in his hometown's Kunstgewerbeschule (School of Arts and Crafts) as a teenager, he was designing porcelain for the Meissen and Nymphenburg facto-

continued on page 32



MODERN CUSTOM FURNITURE



DENNIS ANDERSON

continued from page 31

ries by the age of nineteen. Wallpaper, textile, graphic and advertising design were all his fortes until he settled permanently in New York in 1935, when he added glassware and silver accessories to his output. O'Brien has a mahogany low table with cabriole legs from Parzinger Originals priced at $2,400. New York dealer Alan Moss has a custom-designed mahogany bar with a red-lacquered interior priced at $9,500.

James Mont—probably the most obscure furniture designer of his generation—has been an obsession of New York dealer Suzanne Lipschutz of Secondhand Rose since the early 1970s. "References to Mont are very scarce," says Lipschutz. "Cara Greenberg mentions him in *Mid-Century Modern*, and there's a coffee service of his in Alastair Duncan's book *American Art Deco*. But that's about it." Lipschutz began to find Mont's extravagant custom-designed furniture in the early 1970s as Long Island houses he had completely decorated and furnished in the 1940s and 1950s changed hands. Beth Vilinsky of Christie's East's 20th Century Decorative Arts Department in New York recalls only one piece of Mont furniture on the block in recent times. "It was here at Christie's East in April 1995 that a small pickled-oak table, signed 'James Mont Design,' fetched one thousand and thirty-five dollars." Alan Moss is asking $20,000 for a pair of circa 1950 black-lacquered bookcases, over ten feet tall, by Mont. Moss also has an overscale black-lacquered stylized lotus blossom low table, circa 1950, priced at $7,500.

"Appreciation changes," says O'Brien, "and after a time the market reflects that change. For example, when the 'High Styles' show at the Whitney was held, Paul Frankl and Donald Deskey were well-known American furniture makers of the 1930s for many people in the trade and private collectors as well. The cutoff point in taste was 1939. That's changed, and now Marx, Parzinger and Haines are being appreciated." Paul Donzella observes, "For some people who are buying Robsjohn-Gibbings, it's a matter of being priced out of Art Déco, so they've gone after what followed. Others are different. These collectors buy through decorators or talk to decorators who have played a big part in rediscovering Robsjohn-Gibbings and his generation."

"It could be only a matter of time until we see more midcentury furniture designers at auction," says Sotheby's Gregory Kuharic. Adds Liz O'Brien, "First, collectors have to be made aware of these designers. Catalogues and shows educate them, and then, with luck, the market takes off. We're at the first step." □

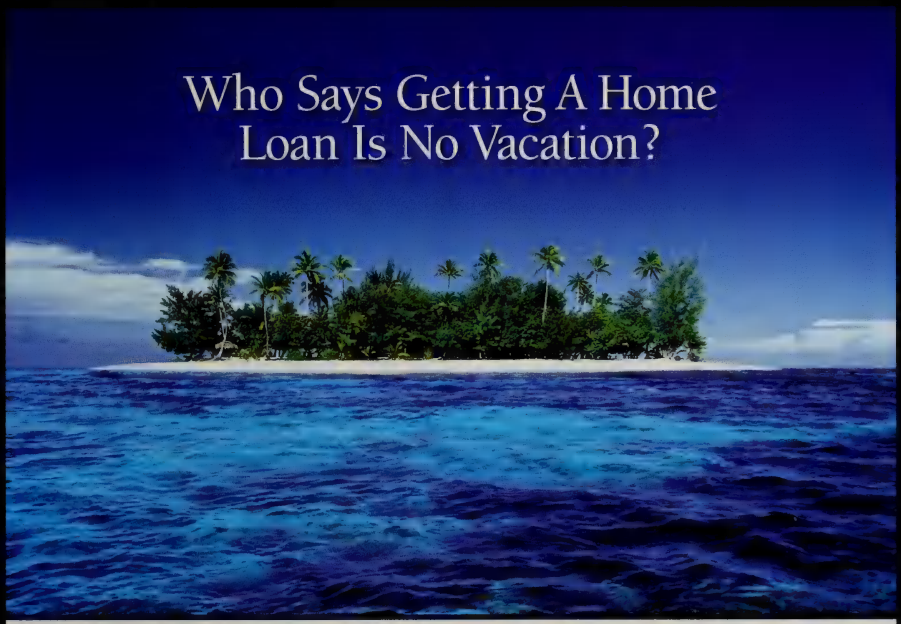
ABOVE: ***Console-Bookcase*, Paul László, circa 1940. Bleached and stained mahogany; 29" x 84". *Lounge Chair*, Paul László, circa 1945. Lacquered wood and cotton; 28" x 35". Simplicity and comfort were two of László's main design concerns. David Dutra, San Francisco.**

BELOW: ***Lounge Chair*, William Haines, 1948. Lacquered wood, cane and cotton; 27" x 24". A former actor, Haines popularized what has become known as Hollywood Regency: chic, cool, Neoclassical interiors with both antique and modern furniture. Bill Reed, Hollywood.**



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EQUAL HOUSING LENDER

YADDO ARTISTS' COLONY

AN OASIS OF PEACE AND INSPIRATION IN UPSTATE NEW YORK

Text by Susan Cheever
Photography by
Brian Vanden Brink



IF THE MUSE OF TWENtieth-century American literature had a country house, it would be the late-Victorian stone mansion called Yaddo at the top of a piny Adirondack ridge in Saratoga Springs, New York. Established as an artists' retreat in 1926, Yaddo is where Theodore Roethke took walks across the sloping lawns with William Carlos Williams. It's where Elizabeth Bishop arrived for a love tryst with Robert Lowell in 1949, only to find that Lowell was going to marry Elizabeth Hardwick, where Eudora Welty and Katherine Anne Porter shared a chicken dinner on the baronial carved table in the great

continued on page 35



Yaddo's setting among the primeval pines seems to ignite creative spirits.



COURTESY YADDO ARCHIVES



COURTESY YADDO ARCHIVES

ABOVE: Founded in 1926, Yaddo artists' colony in Saratoga Springs, New York, is the legacy of the property's original owners, Spencer and Katrina Trask. FAR LEFT: The great hall.

ABOVE LEFT: Katherine Anne Porter worked on *Ship of Fools* during five visits from 1940 to 1951. BELOW LEFT: Flannery O'Connor wrote, "It did not take Georgia to make me appreciate Yaddo."

YADDO ARTISTS' COLONY



continued from page 34

dining room, and where Henri Cartier-Bresson just missed running into Truman Capote.

The combination of Yaddo's momentous architecture and its setting among the primeval pines seems to ignite creative spirits. "I wish I could hand you some of this pine-scented freedom," William Carlos Williams wrote to a friend. Nothing at Yaddo is frivolous or insignificant. Every chair is a carved throne, every doorway a triumphal arch, every fireplace a grand hearth. Yaddo's attention to detail makes anything done there seem important. Its atmosphere, where velvet draperies shimmer in the lights of a Tiffany chandelier, where acres of carved oak undulate above Aubusson carpets, gives everyone who stays there the

continued on page 36



ABOVE: The great hall is a favorite gathering place for artists. Turn-of-the-century portraits of Katrina and Spencer Trask hang on the south wall.

Yaddo was a social center for artists even before it became an artists' retreat. LEFT: During the day, guests were free to do as they pleased, but the Trasks expected everyone to gather in the dining room for dinner and spend the evening together. Today that tradition continues.

YADDO ARTISTS' COLONY

RIGHT: The music room was the setting for nine music festivals, beginning in 1932, under the direction of Aaron Copland. Full orchestras assembled to give world premieres of new American music.



BELOW: The den, formerly Spencer Trask's study, has been used by visiting writers, including John Cheever. Alfred Kazin wrote, "Yaddo had once been my greatest refuge and release on earth."

continued from page 35

permission of privilege. "Yaddo," wrote Philip Roth after a stay there, is "the best friend a writer ever had."

The work done there by writers, composers and painters makes the Yaddo estate one of the great landmarks of American art. In the formal rooms that were once the country home of New York financier Spencer Trask and his wife, Katrina, writers as diverse as Saul Bellow, Flannery O'Connor, James Baldwin, Bernard Malamud and, more recently, Allan Gurganus, Oscar Hijuelos, Amy Tan and Terry McMillan have done some of their best work, while painters and composers such as Milton Avery and Philip Guston and David Del Tredici labored in nearby studios. "The forty or so acres on which the principal buildings of Yaddo stand have seen more distinguished activity in the arts than any other piece of ground in the English-speaking community or perhaps in the entire world," wrote my father, John Cheever, who did much of his own best work in twenty-two visits to Yaddo, starting in 1934.

Yaddo itself has a romantic and tragic story. Built in 1893 by William Halsey Wood on the site of the Trasks' original mansion, which had burned down two years before, it was the place where Spencer and Katrina had hoped to raise a dynasty. Its name was taken from one of



YADDO ARTISTS' COLONY

their children's delighted rhymings with a shadow on one of the lakes below the Mansion, as the building is known. But the four Trask children died of childhood illnesses, and Spencer was killed in his private railroad car in an accident at the Harmon Yards. Before her husband's death Mrs. Trask, herself an accomplished writer, had had a vision that someday artists would walk through her pine woods, "creating, creating, creating!" And that's just what they do.

The Yaddo mansion is a storehouse of Tiffany glass, stonework, Victorian carvings and nineteenth-century paintings and antiques. In the central great hall, a Tiffany chandelier lights the glasswork phoenix over the fireplace, which is inscribed, in Latin, with a typically understated Victorian motto: Unconquered by flames, Yaddo is reborn for peace. Across the room is a settle by Tiffany Studios made out of the pews taken from the church where Shakespeare is buried in Stratford-upon-Avon, a fifteenth-century bishops' throne and two eighteenth-century Dutch sleds.

"Guests in the studios / Muse, compose. / Indoors Tiffany's phoenix rises / Above the fireplace; / Two carved sleighs / Rest on orange plush near the newel post," wrote Sylvia Plath in one of her Yaddo poems. Through a velvet drapery, twelve huge carved chairs surround the dining table. On the other side of the great hall, past the grand staircase and the indoor fountain, is the music room, where Aaron Copland led music festivals in the 1930s and where the Steinway piano is flanked by Venetian chairs and lit by vast leaded and stained-glass windows.

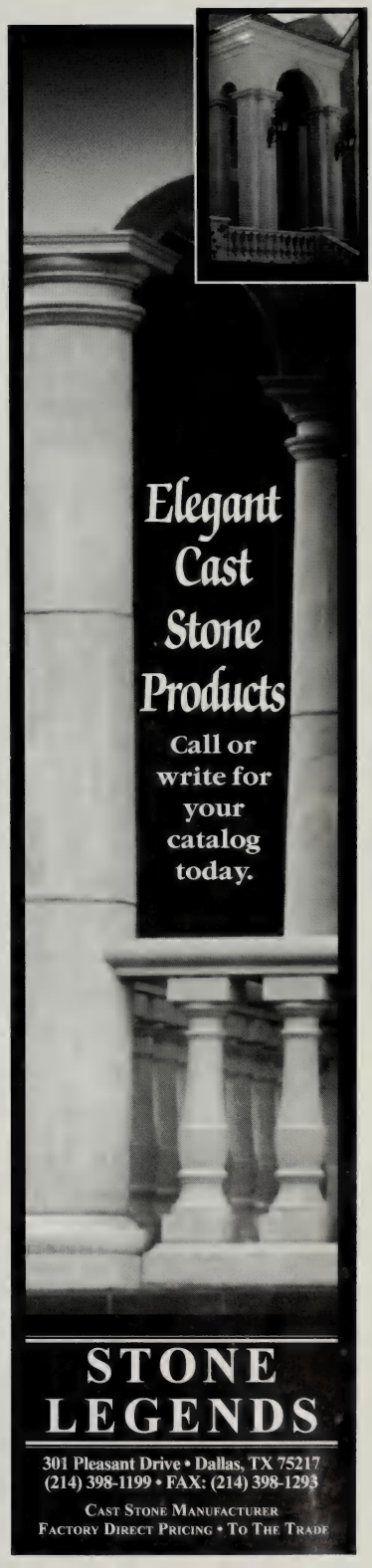
Upstairs, past another wall-size Tiffany window of a woman floating from the second floor, is Spencer Trask's studio, where writers work under the gaze of a bust of Horace. "These are the nicest rooms in the house," my father wrote my mother in 1939. "It's an apartment over the porte-cochere; a big panelled study with . . . an empire desk, busts of Brutus and Horace, bound volumes of 'Punch' from 1833 to 1891, leaded windows, drinking horns, pewter steins, throne chairs, a ditto bedroom and stained glass windows in the bath."

The outbuildings at Yaddo are as extraordinary as the Mansion. The Stone Tower Studio, rising from the woods above one of the Yaddo lakes, looks like a fairy-tale castle. The curved arch of the pigeon barn leads from the sloping orchard into a complex of writers', visual artists' and composers' studios. West House, a smaller mansion just visible through a stand of pines, has its own tower rooms and opulent spaces. Artists in Pinetree—where Carson McCullers stayed—work in a stripped-down space with track lighting. "Yaddo is the place I love most," McCullers wrote.

Yaddo has always been more than the sum of its parts. "It's reputed to have special spiritual powers," says Yaddo's president, Michael Sundell. "But I think its magic may be that it's just a very good place to work."

The day is as simple as the architecture is ornate. After breakfast the guests retire to their studios for the day. Lunch is a solitary picnic packed in a black metal lunch box. There are no telephone calls, no visits and no other distractions. There is quiet until dinner, when everyone meets again to talk at the long carved table. After dinner, in the old days, when everyone was drinking, my father and his friend Josephine Herbst were known to pull the eighteenth-century Dutch sleds up to the top of the grand staircase and race to the bottom. Nowadays there are readings or trips to nearby movie theaters. "I worked steadily, seven days a week from right after breakfast until noon, and from one to four p.m. without a break. . . . It was just about all I could do," wrote William Carlos Williams as he worked at Yaddo on his poem "Paterson." "Where in the civilized world . . . could a man or woman find such kindness and freedom to work as one might please?" □

The work done at the Yaddo estate makes it one of the great landmarks of American art.



SEASIDE SANCTUARY

A COLONIAL REVIVAL RENOVATION ON LONG ISLAND



Architecture by Anthony Di Sunno, AIA
Interior Design by Ann LeConey, ASID
Landscape Architecture by Lois Sherr
Text by Judith Thurman
Photography by Durston Saylor



East Hampton architect Anthony Di Sunno and Alexander Greenwood and Elric Endersby of the New Jersey Barn Company renovated a 1970s Long Island house to evoke the Colonial Revival style. ABOVE: The door is from an estate that belonged to Benny Goodman.

"The owners didn't want the house to have a freshly 'done up' look," says New York designer Ann LeConey, who sought an unstudied tone for the residence's interiors. OPPOSITE: "The entrance hall nearly doubles the dimensions of its predecessor."

Twenty years ago a young couple with two small children decided to build a house in a potato field on Long Island. "Buy something old," his mother warned them, but they didn't listen. "We were too anxious to be settled," says the wife. Instead, they commissioned a contemporary clapboard with three bedrooms and a small guest wing, a barnlike playroom, which was soon cluttered with toys, and a family kitchen, where the husband, a hard-working businessman, could play chef on weekends. The décor was informal—the couple collected American folk art and furniture—and nothing was so precious it could be spoiled by sandy feet, wet paws or spilled lemonade.

As the children grew up, they learned to swim in the pool, combed the beach and fed the swans that nested in the nearby pond. The family filled their albums with vacation snapshots. The husband's business flourished; the couple acquired residences elsewhere, traveled extensively and, for a while, lived abroad. They seriously collected modern art. But the weightier their lives became, the finer their possessions, the heavier their responsibilities, the more they cherished the intimacy of their weekend refuge and the simplicity of its pleasures. "It's where I'm happiest," says the wife. "It's very private and very personal. The light, I think, is the most wonderful thing about it."

Eventually, however, the couple felt it was time to re-evaluate their style of life in the country. They had, to say the least, outgrown the industrial carpeting in the playroom and the sliding-glass doors that led to the great

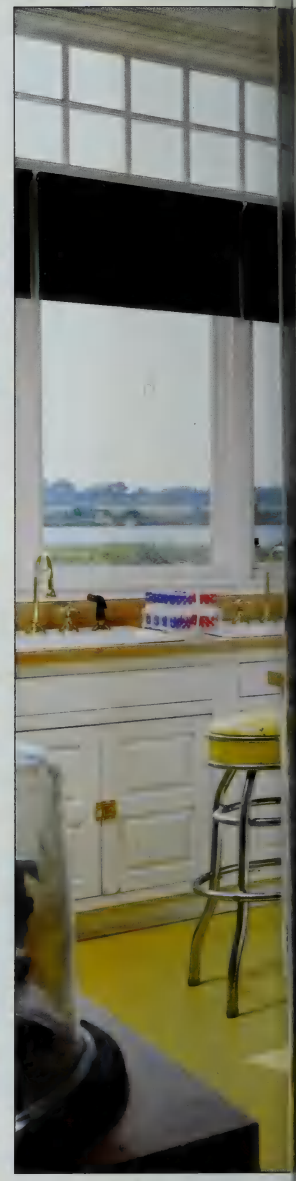




"In keeping with the wife's insistence on simplicity, we painted the walls in the living room rather than wallpapering them," says LeConey. An 1840 American portrait hangs above the late-19th-century mantel. Upholstered pieces are covered in Colefax and Fowler chintz and Schumacher linen. Rosecore sisal rug.

PERIOD DETAILS SUCH AS POCKET DOORS AND ELABORATE PLASTERWORK WERE SCRUPULOUSLY REPRODUCED.





ABOVE: Greenwood and Endersby incorporated architectural elements throughout the house, including the dining room's paneling—from a 1760 Connecticut tavern—which the husband had found years before. Contemporary photographs are on the walls.

sweep of the rear lawn. They were willing to tear the house down to its foundation and to invest it with new architectural distinction, but not to obliterate that deeper foundation of memories and experience that the rooms contained.

To preserve the "footprint" of their old house while radically restructuring it, they turned to East Hampton architect Anthony Di Sunno and Elric Endersby and Alexander Greenwood, partners in the New Jersey Barn Company and experts in restoration carpentry, historic preservation and art history. "Our clients have excellent but very different taste," says Greenwood. "'Keep it simple,' the wife told us. But the husband wanted something grander."

Greenwood, Endersby and Di Sunno decided that a house in the Colonial Revival style first defined by McKim, Mead & White for the beachfront summer "cottages" of Long Island and the New England shore would accommodate everyone's mandates and those of the site. The style reconciled formality and comfort, the baronial tastes of the early



Vintage globe light fixtures, from a flea market, and glass-doored cabinets, latches and drawer pulls enhance the kitchen's early-20th-century feeling. "The wife is so happy with the yellow that she's considering painting other floors in the house," says LeConey.

twentieth century and the quainter charms of the traditional Yankee summer place. "It was an eclectic style," explains Endersby, "sort of eighteenth century on steroids. It wouldn't be out of place, in a Colonial Revival house, to mix periods and details, or to create a compound of buildings from different periods, which is what we've done here."

The partners, who specialize in architectural salvage, enriched the house with ornamental details from their archives, research and travels. The dining room has random-width pine floors and raised pine paneling from an eighteenth-century New England tavern. The game room was constructed of spare parts from a fine old New Jersey barn. The Federal mantel in the master bedroom was saved from a historic farmhouse. Greenwood and Endersby doubled the dimensions of the entrance hall to accommodate a grand staircase and installed a newel post and balusters—three different turnings to each step—which arrived "in a big bundle" from a Colonial Revival house on the Con-



"The period of the house is 1906," says Greenwood. "We were purists about the materials. But the fact that it was an eclectic era gave us more latitude." BELOW: Four-posters flank a sofa table in a guest bedroom. Brunschwig & Fils wallcovering border.



necticut shore. Period details such as solid-cherry pocket doors, dentil moldings, elaborate plasterwork and double-hung sash windows—multi-paned above and single-paned below—were scrupulously reproduced, as were the solid-brass door and the hardware in the bath. "The one thing I have always wanted, apart from owning the Yankees," the husband confesses, "is a tray ceiling." He got his wish in the master bedroom.

After two years of construction, Greenwood and Endersby still describe the house as "a work in progress, a movie being shot as the script is written." There is, however, no feeling of the improvised about the lucid interior design by the New York–based Ann LeConey, who has worked on several other residences for the clients. "We're the odd couple," says the wife. "I like things very plain. Ann likes things very formal. We do it her way." "Actually," says LeConey with a smile, "we meet somewhere in the middle."

Meeting in the middle

LEFT AND COVER: "The beds are where they always were," the wife says of the master bedroom. "And while we added many new windows, they frame the same views." A Greek Revival gilt mirror rests on the Federal mantel. Schumacher canvas on club chairs and chaise.

RIGHT: Di Sunno's design for the rear façade, which features a round dining porch, reflects the influence of McKim, Mead & White's early-20th-century houses. Landscape architecture is by Lois Sherr.





means that LeConey has upholstered the comfortable furniture in the reception rooms with "mellow" old-fashioned chintzes, mixed delicate patterns with large doses of white and yellow, left the floors bare except for the simplest of sisal rugs, used restraint with accessories and exuberance with plantings and given both the rooms and their inhabitants the maximum breathing space. "It's so hard to decorate a new house," the wife points out, "especially when it's the reproduction of an old house. I think that's why I wanted to hang contemporary photographs, unpretentious folk portraits and family pictures: to make it feel more honest and less studied."

The meticulously studied elements, however, compose a remarkably serene whole. The greatest single achievement of the architect and designers is to have altered so much while having changed so little. The owners' bed still faces the same view, and the morning light still slants, exactly as it used to, through the new windows. The wife still reads in her old wicker chaise, angled toward the sunset. The children still come home to sleep in the rooms they grew up in, each with its consolation: The elder has the better view, the younger, the larger space. The kitchen is where it was, at the heart of things, and the husband still works in his library with the weekend hubbub of ringing phones and barking dogs going on around him. The house is a happy marriage of grandeur and simplicity. It suggests that there is ultimately no greater luxury than coming home to a real life. □

Greenwood and Endersby are restoring an 18th-century Greek Revival church, left—moved to its current site from upstate New York—to be used as a private retreat for the husband.

Architecture by F. Burrall Hoffman, Jr.
Text by Susan Mary Alsop
Photography by Dan Forer



HOBE SOUND REGENCY

THE FLORIDA RETREAT OF MR. AND MRS. DOUGLAS AUCHINCLOSS

Mrs. Douglas Auchincloss has been creating beautiful things since she was very young. At first her field was fashion design, later it was jewels for Tiffany's, then it became houses, which it remains. She and her husband summer at Dark Harbor, Maine; they own a house in Hobe Sound, Florida, and an apartment in Paris. She says that she never misses any of her dwellings because she is always en route to the next one.

Her first important job was a Long Island house built for John Hay Whitney as a bachelor residence by his mother, and when Mrs. Auchincloss took it over, there was next to no furniture. "I did it on nothing," she recalls. "The living room was immense—it had spaces underneath it for a seaplane and for boats. It was called the Boat House. I was terrified of that huge living room, but I remembered pictures of Charlie de Beistegui's French château, Groussay, and I had a seamstress copy the blue-and-white checked slipcovers of his dining room chairs—they had little blue cotton bowknots tied all the way down. That worked. Then I lined the linen cupboards with dried lavender, which I stuck on with Scotch tape, and I put mattress ticking over it. I did the same in my dressing room, as well as stapling toile de Jouy on the walls."

The Auchinclosses' house in Hobe Sound is another example of the workings of her imagination. It was built in the sixties by Beaux Arts architect F. Burrall Hoffman, Jr., as a winter residence for himself and his wife, Dolly, who was a noted interior designer in New York and Paris. Three white stucco pavilions are defined by classic, austere lines—it might be a small Regency villa transported from Brighton or some other town on the southern coast of England.

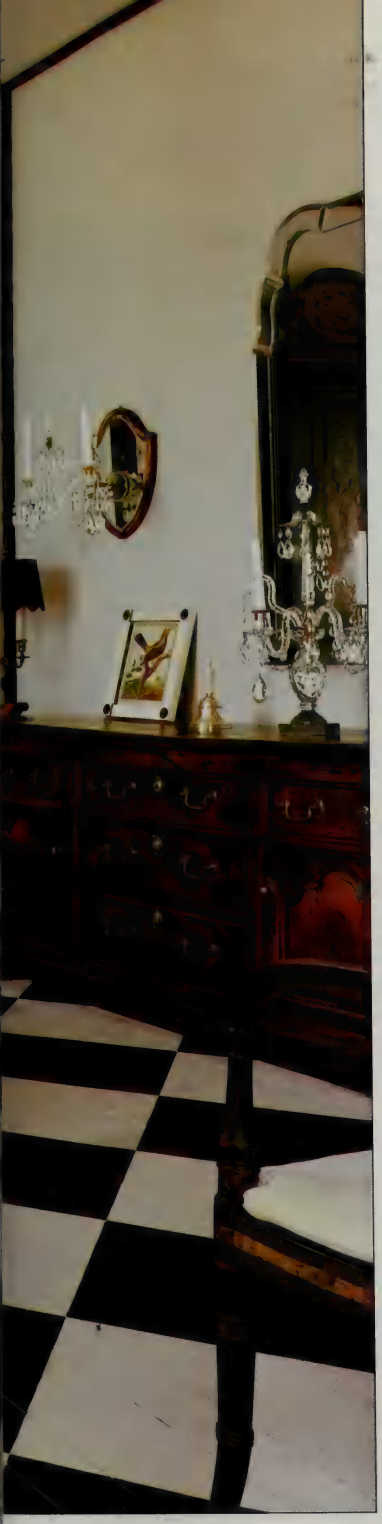
Hoffman designed a tiny entrance

"It's a classic Regency-style cottage," says Mrs. Douglas Auchincloss of the house she and her husband share in Hobe Sound, Florida. ABOVE: Small Palladian-style steps lead to the central pavilion.

The residence was designed by architect F. Burrall Hoffman, Jr., in the 1960s. OPPOSITE: French cachepots and Waterford lusters flank a bust by Jean-Baptiste Carpeaux on the Régence-style living room mantel.







LEFT: A bold black-and-white checkered floor creates drama in the asymmetrical dining room, which is centered by a dolphin-based octagonal table surrounded by ebonized and gilded Regency-style chairs.

BELOW: "I had trompe l'oeil cupboards installed that match the existing eighteenth-century French boiserie in my bedroom," says Mrs. Auchincloss. "There weren't any closets." A pair of 18th-century slipper chairs stand against the bed.



cal from the Ecole des Beaux-Arts–trained Hoffman, but an octagonal dining table and ebonized and gilded Regency-style chairs seem to fit well in a space that is neither hexagonal nor octagonal; instead, the wall surfaces appear to project outward. This unusual room becomes magical at night, when it is illuminated by candles.

In one area, Hoffman was definitely not practical. He and his wife had lived abroad so long that he preferred armoires to closets. Two walls of Mrs. Auchincloss's bedroom are decorated with curving eighteenth-century French boiserie, and she has repeated the design in trompe l'oeil on the other two walls, behind which are a series of closets. In the center of the room, a tall glass door that is framed in white voile leads out to the swimming pool.

It's no wonder that Mrs. Douglas Auchincloss's friends speak admiringly of her flair and taste. Nowadays they add, "What do you think she'll do in Paris?" with such curiosity that one feels the airline tickets are already being bought for the next trip to France. □

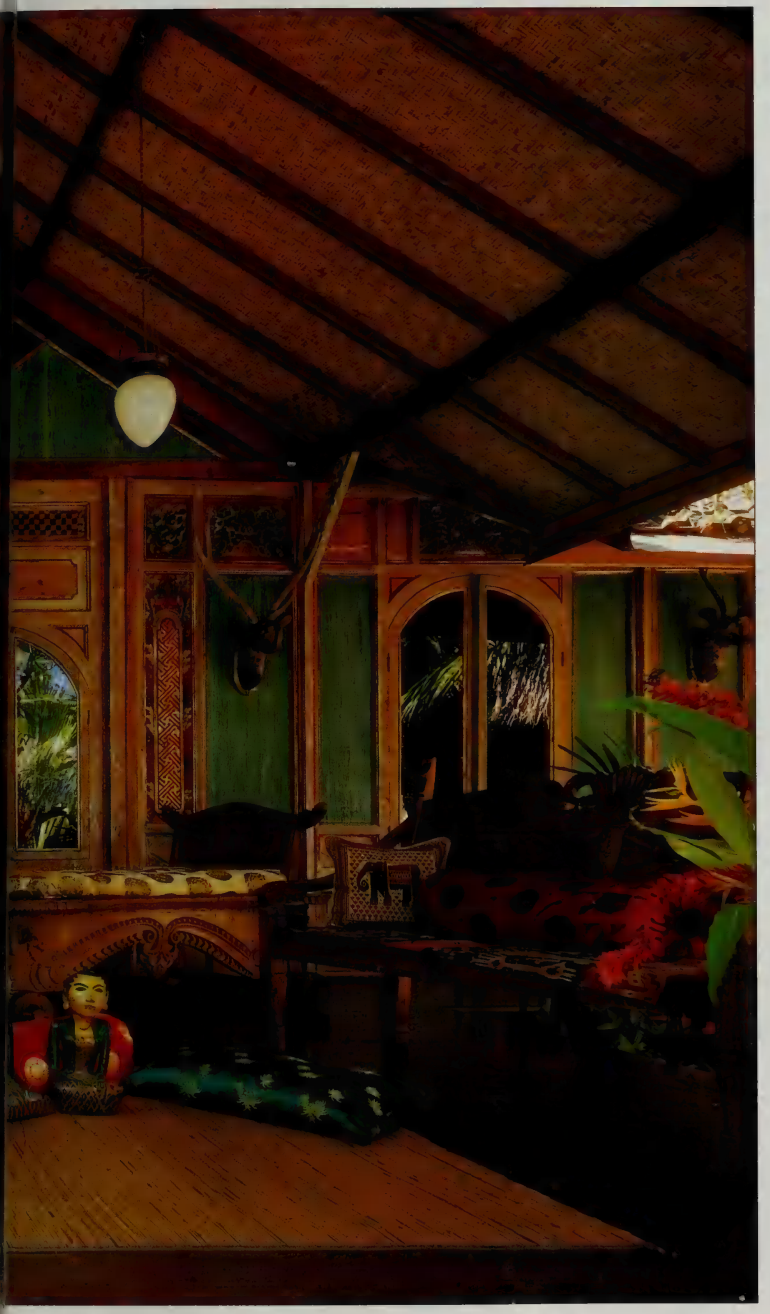


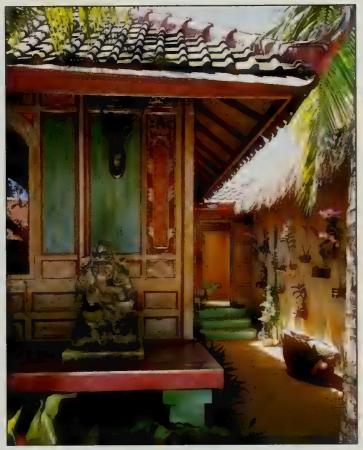
THE ROAD TO BALI

INDONESIAN TREASURES FILL BRUCE CARPENTER'S JAVANESE-STYLE COMPOUND

Indonesian-art expert Bruce W. Carpenter (opposite, with his wife, Carola Vooges) built a Javanese-style compound around a "luxury coconut hut" on Bali. "In Indonesia you have wooden palaces," he says. "This is a mini version."

BELOW: Carpenter used antique Javanese teak panels, or *gebyog*, for the rear wall and doors in the veranda. "I wanted only recycled wood—which meant everything was crooked." RIGHT: A statue of Ganesha sits outside the veranda.





Bruce W. Carpenter was a struggling young filmmaker when he sold his camera to buy a plane ticket to Asia in 1974. Within several months he had made his way to what he calls "an important hippie destination of the 1970s"—Bali, the jewel of the Indonesian archipelago straddling the Indian Ocean and the Java Sea.

Carpenter and his wife, Carola Vooges, then a fashion model, rambled all over Asia—to India, Sri Lanka, Thailand and Burma—over the course of the next few years. "But Bali had already gotten under our skin," Carpenter recalls. "The island kept pulling us back."

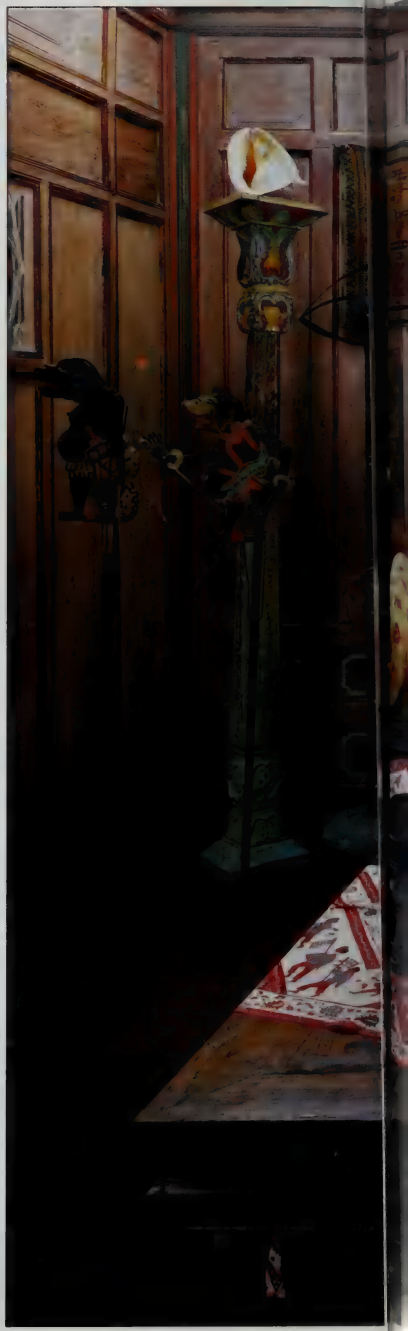
Two decades later, Carpenter, Vooges and their two children call the sleepy Balinese beach town of Sanur their home. He is now a writer and an expert on Indonesian art, and she is a clothing designer. Having spent more than half of their time there over the past twenty years, the couple say they grew up with the island.

"We've gone from a bohemian existence to a suburban one," Carpenter says. "But largely through the fanciful aspects of our house, we have managed to keep the bohemian elements alive."

Indeed, bohemia and suburbia are not mutually exclusive on Bali, a patchwork of rice paddies and fields of alang-alang that manages, at the same time, to be one of the most cosmopolitan places in Asia. Since the mid-1970s the island has become a thriving base for a community of creative Westerners who were originally

Text by Carol Lutfy
Photography by Robert Reck





The collector was drawn to the thousands of years of lore and legend depicted on Indonesian textiles—"a profound art that affected me in a visceral way." LEFT: A Sumba blanket defines a corner of the living room.

attracted to Indonesia's rich artistic traditions. "The art of Indonesia was so diverse, astonishing and, even for somebody like me, with an art history background, exotic and unknown," Carpenter says. "From very early on I got hooked."

Carpenter's residence is a testament to his expertise as a collector and dealer as well as a sign of his fondness for Bali's unfettered lifestyle. A compound of nine buildings and pavilions set around a meandering garden, it is home to two chickens, several tortoises and koi. But it also displays a multitude of influences from Java, Sumatra, Sulawesi, Sumba, Lombok, Madura and other Indonesian islands.

Carpenter has reinterpreted these influences in a compelling, if fantastical, way, blending Javanese batiks and a carved door from Lombok; Sumatran textiles and wood columns from Madura; teak panels from Java and Balinese sculptures. "Indonesians usually freak out when they see this environment," he says. "Everything is familiar to them, but it's been put together in an unfamiliar way."

The centerpiece of the compound is a palatial antique structure flanked by a generous veranda, painted in shades of hunter green and burgundy and designed and built by Carpenter from the recycled wood of more than a dozen Javanese houses.

In 1980, Carpenter was aware that for several years magnificent architectural elements in teak had been coming out of Java. These were typically adapted for gates or inlaid in plaster walls, but he decided to reassemble them into a single building. "Actually, my idea was to try to export these houses to tropical or semi-tropical climates in the West like Hawaii, Mexico or Florida," he says. "It made sense that my own house would act as a case study."

His main resource for the wood was Probolinggo, a colonial city in eastern Java whose wealth had been built on sugar plantations and shrimp crackers. There, he bought scores of panels from an assortment of eighteenth- and nineteenth-century Javanese wood houses that were being torn down, and he spent nine months raising a basic, three-room structure in a nearby town. Its shape and colors were adapted from traditional Javanese dwellings; its dimensions were determined by what Carpenter considered to be the perfect space for a Westerner; and its architectural style was inspired by the stilted houses of Thailand. "Traditionally, houses on stilts were extremely practical for a seafaring people who built close to the water," he explains. "It was a protection against flood, against enemies, against wildlife."

After shipping the wood by truck and ferry to Bali in 1993, he constructed the house once again. This time the process took over a year. "When you use recycled wood, no two pieces are exactly alike," Carpenter says. "It called for endless

Nineteenth-century Sumatran textiles in the living room include an illustration of a Chinese religious procession, in foreground, and a rare cloth, mounted, "depicting a ship carrying the souls of the dead to the land of the ancestors."

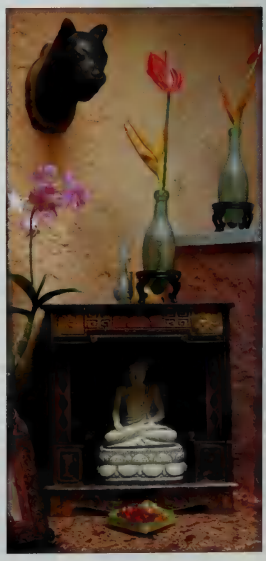




ABOVE: Among the Dutch-inspired objects in a guest bedroom are a 1940s Balinese painting of a market scene and an 18th-century teak Javanese chest. Ceilings throughout the main house are made of *gedeg*, or woven bamboo skin.

RIGHT: In a bedroom in the main house, a tribal belt from Sumatra is draped over a book by Carpenter. FAR RIGHT: A carved tiger's head from Java presides over a Buddhist altar in a bath. "Certain groups adopted certain animals as totems. The tiger represents the wild part of the human psyche."





"I nearly went mad with my obsession for an impossible perfection," says Carpenter, who spent nine months devising a stain to unify the Javanese wood. A teak panel divides the compound's east and west halves. At left is an open pavilion.



adaptations to literally make ends meet.

"Take the wood from twenty different houses and you have fifty different patinas," he continues. "It was all teak, but it looked like a harlequin house when we put it up, so we rubbed it with lime, sanded it and applied melanin as part of the antiquing process. In the end, we did thirty or forty treatments and spent over a year juggling different parts to get something that looks whole."

From its expansive veranda to its understated bath, the original house is today a veritable gallery of art and antiques amassed by Carpenter from the far corners of Indonesia over the last twenty years: Javanese wooden wedding figures and shadow puppets; textiles from Sumba and Sulawesi; a rare nineteenth-century Ship of the Dead cloth from southern Sumatra; carved antique panels and boxes from Madura and Java; musical instruments from Java and Bali; and a vast assortment of furniture from Java.

A Javanese-style structure that serves as the couple's private living quarters is the most recent addition to the Carpenter compound, which is noteworthy as much for the range and quality of its antiques as for its unpretentious sense of intimacy. The compound includes seven other composite structures, most designed by Carpenter and Vooges and all set amid a sculpture-studded garden.

Though they are dramatically different architecturally, the buildings are linked by a bold palette and by the workings of the couple's imagination: A traditional Balinese rice barn, or *lumbung*, abutting the Javanese-style structure, for example, is painted yellow and stylized with house doors from the neighboring island of Lombok; it not only has an ornamental value but is used as a playroom by the couple's children.

At the other end of the grounds, the guesthouse—built around the frame of a small eighteenth-century Balinese pavilion, or *bale*, that Carpenter found in the north of the island—is raised on stilts, painted crimson and fashioned with antique Chinese doors. Like the rice barn, it is decorative as well as functional.

An auxiliary kitchen and sleeping quarters are located in a tile-roofed building dominated by an ornate eighteenth-century door panel and nineteenth-century colonial-style windows from Java. Painted in white and shades of blue, it serves as a counterpoint to the grander Javanese-style structure.

What acted originally as the main residence is the oldest—and simplest—building on the compound, with its tiled roof and wraparound veranda. Carpenter says that it best approximates the origins of the couple's aesthetic. "On many levels it is still the perfect coconut hut," he adds, "which remains my lasting inspiration." □

ARCHITECTURE

ALEXANDER GORLIN





ADAPTING THE ROMAN VILLA FOR AN EAST COAST COUPLE

Interior Design by Larry Laslo
Landscape Architecture by
Edmund Hollander, ASLA
Text by Suzanne Stephens
Photography by Peter Aaron/ESTO

To get away from city life, the inhabitants of ancient Rome frequently retired to villas in the country. There they could take stock, read and carry on long conversations with friends. While many villas were designed as self-contained blocks, some appeared to be linear, rambling affairs that embraced nature through porticoes, courtyards and trellises. Nearly two thousand years later, that concept still has a strong appeal, as can be seen in the house that architect Alexander Gorlin designed for a family on the East Coast.

When Gorlin saw the site, a hill overlooking a secluded bay, he immediately thought of Laurentinum, Pliny the Younger's sprawling winter seaside home built in the early second century. Pliny's fond descriptions of that villa and of the Villa Tusci, his summer home at the base of the Apennines, have served as inspirations to countless architects from the Renaissance to the present. Indeed, in coming up with a design for the East Coast setting, Gorlin investigated not only various classical villas developed in Roman times but also their reinterpretations by Renaissance architects from Bramante to Palladio, as well as such later Neoclassical architects as Karl Friedrich Schinkel,

"The house appears as a compact village nestled behind a grove of trees," says architect Alexander Gorlin, who designed a modern interpretation of a Roman villa on the East Coast for a couple. The walls facing the street were kept solid to convey a sense of privacy.

who worked in nineteenth-century Berlin. Fortunately, Gorlin's clients were amenable to his historicist leanings. "We didn't tell Alex we wanted one sort of style," says the husband. "We just told him the kinds of rooms we wanted."

The way in which the villa presents itself to the street is particularly reminiscent of its earlier prototypes, as is the arrangement of outdoor and indoor spaces according to a symmetrical axial organization. Few windows punctuate the massive front wall, at least on the first floor. "I wanted the street side to have a closed-in feeling," says the hus-



OPPOSITE: "The site overlooking the bay was spectacular," says Gorlin. "The bold forms inspired a dialogue with the landscape." The view of the rear façade encompasses the master bedroom tower, the barrel-vaulted living room and the poolhouse, far left.

RIGHT: A cedar pergola creates an axis that extends from the front entrance to the rear lawn. BELOW: Landscape architect Edmund Hollander planted a formal knot garden in front of the master bedroom tower, which is Gorlin's version of a Tuscan tower.





band. "I had suggested more openings along the front, but the owners wanted a cloisterlike look," says Gorlin.

Along one side of the trellis-covered portico that leads to the entrance is a stucco wall pierced by square windows. Through those windows are glimpses of a small formal garden planted with boxwood and a diminutive tower at the top of the garden. Once one is inside the front door, however, the seemingly opaque, impenetrable house reverses itself: Every room captures views of a rolling lawn, the swimming pool and the bay. "We've summered in the area for a number of years," says the husband. "When we saw the site, the view captivated us."

Both the architecture and the landscape have been artfully designed to heighten the impact of the vistas. "You instantly see the horizon and the water," says Gorlin. Adds Edmund Hollander, the landscape architect, "We thinned out the existing woods at the front and underplanted the approach to the house. Then, at the rear, we graded the hill to create more of a feeling of a flow down to the pool and the bay. Obviously, there's no point in putting petunias in the way of the view."

The main body of the house is actually contained in a long rectangular bar 18 feet deep and 105 feet long. It is intersected by a 25-foot-high barrel-vaulted living room placed perpendicularly to the main house. Instead of aligning the living room with the entrance axis, Gorlin moved it to one side, deliberately evoking Frank Lloyd Wright's own "pinwheel" plans used for his early-twentieth-century Prairie houses. "Wright's plans dramatically control the view out from the interior spaces," Gorlin says. Enclosed on three sides by French doors and floor-to-ceiling windows, the living room feels like a conservatory with panoramic views.

The interior design intentionally emphasizes the advantages of the setting and the architecture. "There aren't many draperies," says Larry Laslo, the interior designer. "Not with that view." Laslo did not place any carpets in the living room either. "I like bare wood floors. They keep a room from looking too cluttered. And the owners preferred not having a lot of things all over the place." To give the room a sense of comfort, he installed large-scale sofas near the fireplace. "You need a combination of the puffy and fat with the lean and spare," says Laslo, who added Anglo-Indian turn-of the-century chairs to the ensemble.

The colors were kept to the minimum: Five shades of white, ranging in degrees of finish from matte to glossy, subtly define the room. "You don't need a lot of color, especially with the beach and the sky," Laslo adds.

The owners wanted to have the master bedroom on the first floor, where it could open directly onto the lawn. To give them privacy, Gorlin placed the master suite in its own tower at the op-



posite end of the house from the dining wing. Stairs in the master bedroom lead up to the husband's study, a square room with views in four directions.

Today's equivalent of the Roman bath is the swimming pool and poolhouse, which, in the case of this villa, is some seventy-five feet from the main house. The pavilion is quite in demand by the owners' guests. "Our friends who have stayed there say, 'Send the bill,'" the wife says. "They tell us it's like a first-class hotel."

When seen from the poolhouse, the main house appears as a variegated assemblage of forms. "I wanted the house to look like a picturesque village but still have an orderly quality to the plan," says Gorlin of his axial, rational layout.

Gorlin has taken advantage of the history of villa architecture to adapt old forms to the needs of modern life. In so doing, he has allowed the owners to follow the example of Cosimo de' Medici, who wrote in 1462 that he left hot, dusty Florence for his villa, "not to cultivate my field but my soul." □



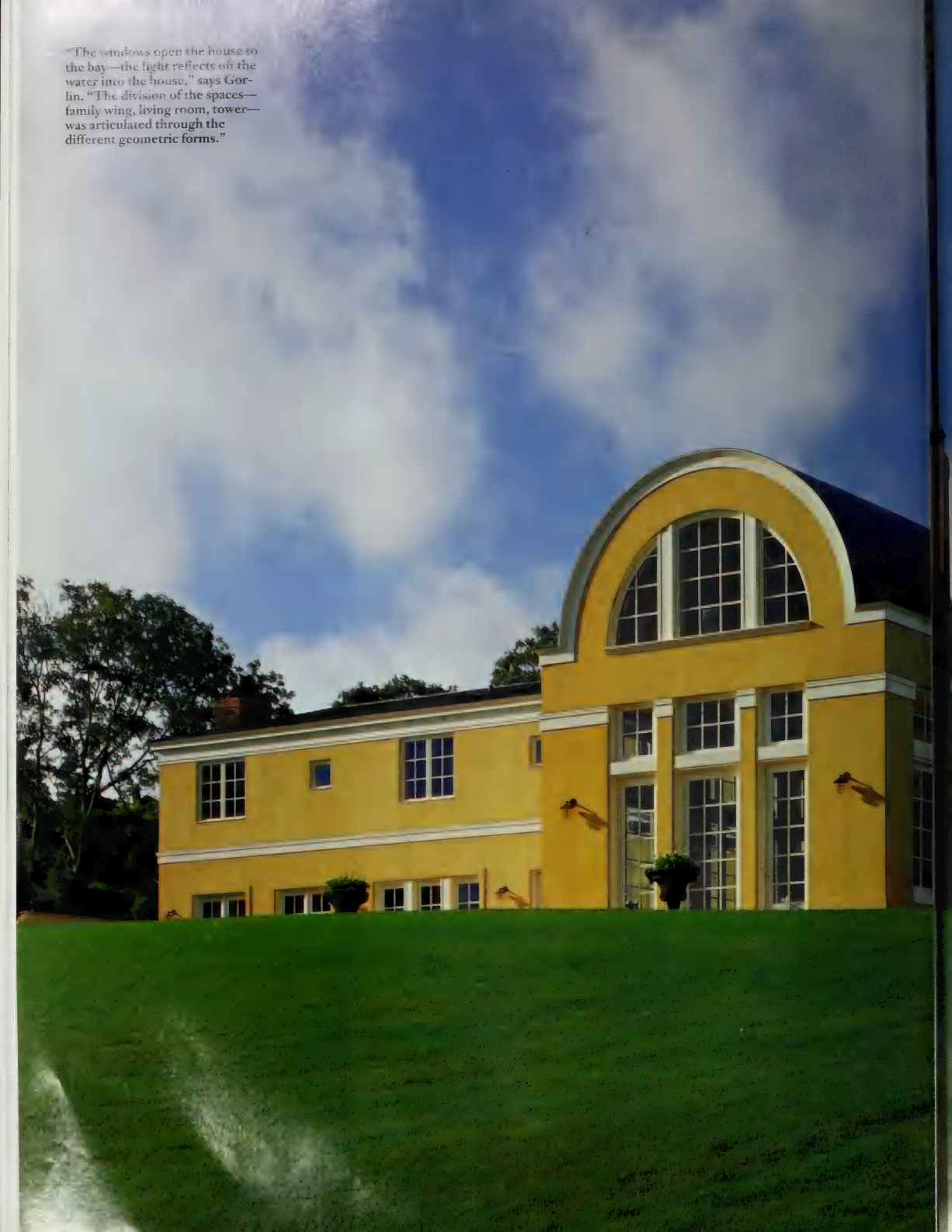
ABOVE: Interior designer Larry Laslo combined antiques with simple, large-scale upholstered pieces in the living room. "The moldings help break down the scale of the space," says Gorlin. Mirror from Holly Hunt.



RIGHT: The tower portion above the master bedroom contains the husband's study, which has built-in bookcases and traditional wing chairs. The carpet is by Patterson, Flynn, Martin & Manges.

BELOW: A clerestory of three windows crowns a set of transomed French doors in the master bedroom that the owners wanted kept on the first floor. Beyond the doors is the living room fireplace. Wall lights by Hinson Hansen.





"The windows open the house to the bay—the light reflects on the water into the house," says Gorlin. "The division of the spaces—family wing, living room, tower—was articulated through the different geometric forms."







HEMINGWAY IN CUBA

THE AUTHOR'S MOVEABLE FEAST AT THE FINCA VIGIA

Ernest Hemingway learned from Ezra Pound to distrust adjectives, and he neither wrote by them nor lived by them. Hemingway was transitive; he went through life a verb. Grace under pressure allowed few decorative flourishes.

If he did not brush his texts with adjectives, there was still a complexity to his style, based on the conjunctive strings of *and*s that rolled action and thought into the oncoming narrative rush. Standing at his Royal Arrow typewriter in his house in Cuba, he wrote by a complex, sometimes incantatory process of addition that also seemed to characterize the way he lived. Acquired on the front lines of a career waged as a writer-warrior, the books, mementos and photographs surrounding him were strong nouns that needed no modification. The Masai spears, Nazi daggers, trophy heads and pictures—of Ava Gardner, Rocky Marciano, Ingrid Bergman, Marlene Dietrich, Errol Flynn, Jean-Paul Sartre, Spencer Tracy and the Spanish bullfighters Luis Miguel Ordóñez and Antonio Dominguín—spoke for themselves. Each was a story, and collectively they formed a kind of movable feast. The house embodied his resolve, made as a young writer in Paris: "Up in that room I decided that I would write one story about each thing that I knew about." He wrote that sentence in this house among the things he knew.



JOSE JORDAN PHOTOGRAPHS/MILANO

Text by Joseph Giovannini
Photography by Angelo Tondini



From 1939 until 1960, a year before his death, Ernest Hemingway lived primarily in Cuba, on a property called the Finca Vigía. OPPOSITE LEFT: "It is a good place to work because it is out of town and on a hill so that it is cool at night," Hemingway said of the house. OPPOSITE RIGHT: A bullfighting oil by Roberto Domingo.



LEFT: Hemingway in the living room. His years in Cuba were remarkable for their productivity. Among the books he wrote there are *A Moveable Feast*, *The Old Man and the Sea* and part of *For Whom the Bell Tolls*.

Mary Hemingway, the writer's fourth wife, donated the Finca Vigía to the Cuban government to be preserved as a museum. ABOVE: The living room still contains the author's bullfighting posters and hunting trophies.

As a writer, he was not a colorist who created atmospheres, and he brooked no decoration in the dwelling that housed him for twenty-two years. There were no chandeliers or what he called "scrollwork" at the Finca Vigía, only white walls and tall windows generously open to the breezes and the sun. The house was not an object to be admired; it served simply as the vehicle buoying Hemingway's activities, from which he drew much of his material. His ultimate appreciation of the house was to say it resembled "an old ship"—and though moored, it was the escort for friends who came, stayed and replenished his energy after the daily bouts of writing that drained him.

The Finca Vigía, or Lookout Farm, lies ten miles from Havana in the village of San Francisco de Paula. In his bedroom, standing on the skin of a lesser kudu, under the gaze of an African buffalo he felled in 1934 on the Serengeti Plain, Hemingway wrote part of *For Whom the Bell Tolls* and all of *The Old Man and the Sea*, *A Moveable Feast*, *Across the River and into the Trees*, *Islands in the Stream* and "The Dangerous Summer." Conserved as a house museum, the sprawling white villa perpetuates the memory of Hemingway with objects so personal they conjure his presence. Along with the typewriter he called "the rifle," his size-eleven shoes on the bedroom floor and his wire-rim glasses on the desk imply he has just left the room for his half-mile noon swim.

Hemingway was meticulous in his choice of places to write. Marlin and swordfish first lured him to Cuba, and the island also proved conducive to writing, offering him respite from the demands of his fame: "Here I get privacy when I write," he observed. In Havana in the 1930s, he liked to hole up in a favorite room at the Hotel

Mary Hemingway, who came to the house in 1944, designed much of the furniture, which was made of mahogany and majagua wood. RIGHT: The dining table was always set with an extra place for the unexpected guest.



Ambos Mundos downtown.

"No woman, waiting for him to get through with his work so she could be his wife again, could tolerate that lifeless room," wrote Gabriel García Márquez in the foreword to Norberto Fuentes's *Hemingway in Cuba*. García Márquez noted that Hemingway's third wife, Martha Gellhorn—a famous war correspondent and novelist herself—decided to "find a house where her man could write in comfort and at the same time make her happy." She came across an ad for the Finca Vigía and, with the help of masons and carpenters, readied the structure for Hemingway's approval. After renting it for a year, he bought it with royalties from the film version of *For Whom the Bell Tolls*.

Built in 1886–87 in a lax classical style by Catalan architect Miguel Pascual y Baguer, the one-story building contained eight lofty rooms, besides the kitchen and service spaces. From its heights it commanded a long view of the wooded countryside sloping to the Caribbean.

Like a secular Vatican, the gated estate offered Hemingway twenty-one acres of buffering privacy, but once the couple's honeymoon wore off, the solitude apparently got the better of Gellhorn. She left muttering something about "the *beast*" as she walked down the palmed drive out of Hemingway's life.

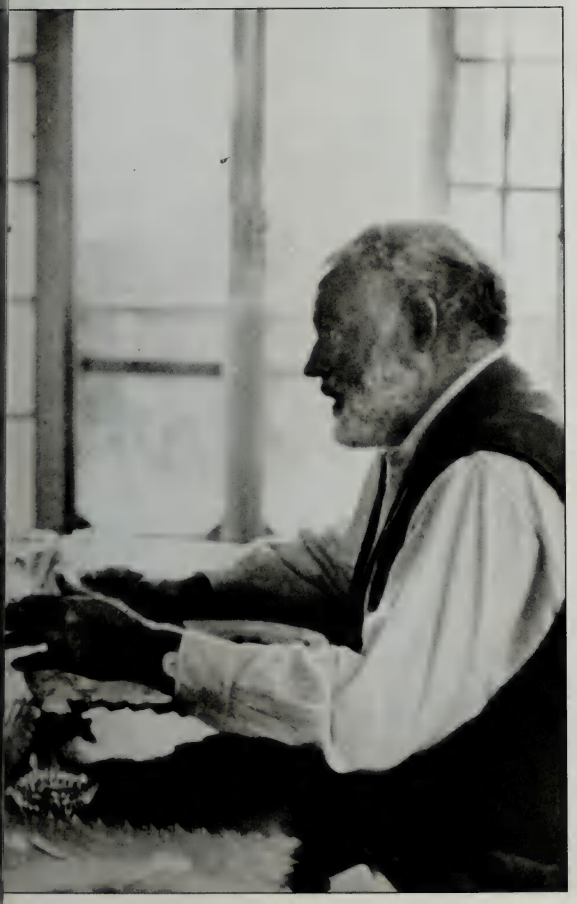
The house survived as Hemingway's flagship residence during the transition to his fourth marriage, to *Time* correspondent Mary Welsh, whom he brought to the finca at the end of World War II. He first introduced it to her as "a ruin." She loved the grounds, but the house needed care: "No matter what welcoming aromas we had from the food, the bare white walls remained inhospitable," she once said.

Mary Hemingway became the true mistress of the Finca Vigía during more than a decade of improvements. Much of the effort was spent on such unglamorous mechanics as a filter for the pool, a deep freeze in the basement, an electric refrigerator and a stove in the kitchen. She built a writing aerie for Hemingway at the top of a new four-story tower that



ROBERTO BRUNO





LEFT: The couple share a meal in 1960. Visitors to the finca included Spencer Tracy, who starred in the film version of *The Old Man and the Sea*, Gary Cooper, Ava Gardner, Errol Flynn and Spanish bullfighter Antonio Ordóñez.

ABOVE: Among Mary Hemingway's additions to the finca was a tower "to accommodate the cats [Hemingway had nearly 60], and provide a . . . quiet and airy workroom for Ernest," she said. He preferred writing in his bedroom.

also housed the fifty-odd cats he bred (and that she managed to evict from a bedroom, thanks to the tower). Inside, she opened up windows in her room, turned an extra bedroom into a library and designed a sturdy desk, chests, a window seat, bookshelves and the famous table next to Hemingway's chair, on which he concocted the drinks that fueled the rolling fraternity that came his way. She was relentless in the vegetable and flower gardens.

With its refulgent vines, eighteen varieties of mango and slim white-trunked royal palms, the garden complemented the house. But after the revolution, Hemingway's suicide in 1961 and his widow's continued absence, the tropics advanced on the house for a more intimate relationship. Without Mary's ministrations, the roots of the centenarian ceiba tree near the front door attacked the floors inside. The stone steps lapsed. The house was headed for the dereliction that would eventually engulf all of Havana—but for an unlikely guardian: Fidel Castro.

An admirer of Hemingway, Castro had devoured *For Whom the Bell Tolls* as a student. It was, he once explained, "one of the books that helped me plan the tactics with which to fight Batista's army."

At a time when other properties owned by absentee foreigners were being confiscated outright, Castro personally negotiated with Mary Hemingway the not-so-voluntary gift of the house to the state and the terms under which it would operate as a Hemingway museum and monument. The only things Mary Hemingway took away were original manuscripts and the core of their art collection—works by Paul Klee, Juan Gris and





Of life in Cuba, Hemingway once noted, "You work as well there in the cool early morning, as you ever have worked anywhere in the world." ABOVE: Books from his collection of some 9,000 volumes line the blue bedroom.

André Masson. She left the bull paintings by Roberto Domingo along with several bullfighting posters. On the open porch of the Finca Vigía in the summer of 1961, Mary Hemingway presented to Castro the house and its contents in a ceremony that inaugurated the museum.

Today, unlike most of historic Havana, the Finca Vigía prospers, a priority of the regime. "Everything in that house has been kept intact," Castro has said proudly. "The rooms, his library, the high table at which he used to write standing up for hours every morning. Everything perfectly preserved."

Now it is the house, not Hemingway, that tells the story, and the eloquence resides in the details, religiously maintained down to the platoon of cartridge shells

continued on page 127

ABOVE: Hemingway surrounded himself with objects. The desk in the little study holds photos, cartridges, carved animals and other mementos. OPPOSITE: Hemingway in his bedroom. Correspondence and papers cover the bed.

BELOW: The library houses more of the writer's books, which he arranged by category—from history to biography to literature. The couple bought the round ottoman in Cairo in 1954.



"HERE I GET PRIVACY WHEN I WRITE," HEMINGWAY OBSERVED.



TORE JOHSON/PUBLIFOTO, MILANO



ART

NEW MEXICO MODERNIST WATERCOLORS

VIVID RESPONSES TO THE SOUTHWESTERN LANDSCAPE

ABOVE: ***Region of Taos, New Mexico,*** **John Marin, 1930; 15¼" x 20¼". Recognized as one of America's finest watercolorists, Marin often used a semi-dry brush and Cubist geometries to depict the parched, rugged New Mexican landscape. Gerald Peters Gallery, Santa Fe.**

Text by Karen Wilkin



ABOVE RIGHT: *San Pasquale*, Howard Schleeter, 1944; 16" x 21¼". Arriving in New Mexico in 1929, Schleeter first worked as an artist in the Federal Arts Project. He once said his intention was to "startle us out of our complacencies." Zaplin-Lampert Gallery, Santa Fe.



The idea of "South" has fascinated generations of painters with its promise of a world not only more intense but wholly different from the North. Delacroix, van Gogh, Braque, Matisse and Klee, among many other Europeans, found inspiration in the brilliant light and bony landscape, the colorful costumes and exotic customs, of the south of France and North Africa. On the North American continent, the Southwest, especially New Mexico, attracted American artists like an irresistible magnet, through the power of its extremes and otherness.

It was a place of astonishing contrasts: apparently untouched but possessed of a long and diverse history, seemingly empty but culturally rich, superficially austere but profoundly sensuous. The arid landscape, its structure clarified by burning light, was slashed by canyons that concealed the cliff dwellings and pictographs of an ancient, vanished civilization. These evocative ruins had been abandoned for centuries, yet their pattern of life endured within the severe geometric architecture of the Indian pueblos, New World hill towns that preserved a vital indigenous culture deeply attuned to nature. Overlapping and coexisting with this was a Hispanic heritage, perhaps most visible in the mission churches that punctuated the empty landscape.

It was also possible to live simply, comfortably and cheaply there. Some artists resisted New Mexico's allure—"Not sufficient intellectual stimulus. Forms made to order, to imitate," one complained—but most saw the American Southwest as a painter's paradise. New Mexico reciprocated their enthusiasm. By 1912, when Santa Fe's historic Palace of the Governors, a splendid relic of Spanish rule, was restored to house the new School of American Archaeology and the growing collections of the Museum of New Mexico, studios and exhibition space for visiting painters were also created.

Artists discovered New Mexico at the end of the nineteenth century, and by the decade preceding World War I it was already both a mecca for visitors and home to a substantial community of resident painters. Most were conservative, faithful renderers of whatever appeared most colorful, who found a ready market in eastern cities for their Pueblo Indian potters and shawl-wrapped, modern-day Hispanic Madonnas. After 1914, however, the artists who came to New Mexico were a more forward-looking breed. Robert Henri and John Sloan,

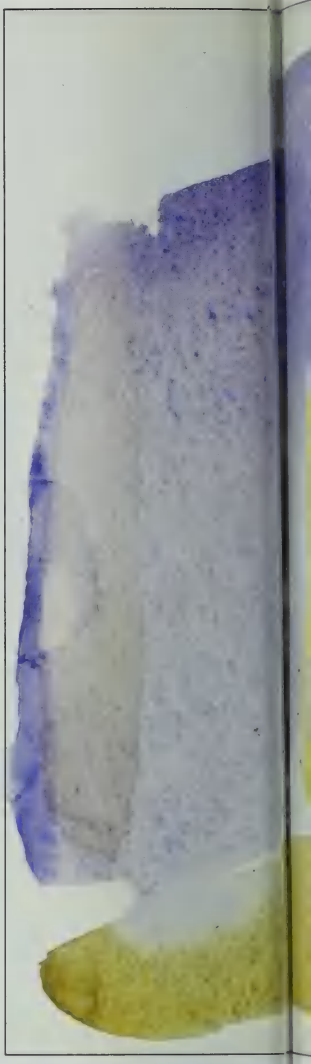
O'KEEFFE'S STRIPPED-DOWN IMAGES HAVE BECOME EMBLEMS OF THE REGION'S RIGOR AND SERENITY.



key figures in the Ashcan School, a group known for gritty realism and bold paint handling, were regular visitors after World War I, and they were followed by some of the most adventurous painters in the history of American art. This "second wave" included, for example, John Marin, his reputation as a daring innovator established since the beginning of his career through his exhibitions at Alfred Stieglitz's gallery in New York.

Some of these radical artists stayed only a short time, while others put down roots, sometimes affecting the cultural life of the Southwest as profoundly as they were affected by it. Yet whether visitors or settlers, the early modernists all seemed eager to test their individual idioms against the special qualities of the place. Their watercolors of the region exhibit some of the freshest and most vivid responses to this challenge.

Marin, who spent the summers of 1929 and 1930 in New Mexico, was known primarily for vigorous, prismatic works on paper. His angular, rhythmically dotted watercolors of the Southwest, however, while first-rate pictures, are not immediately distinguishable from his paintings of the mountains near his usual residence in Maine, so it's perhaps not surprising that he never returned after his second sojourn. Something similar might be said of another less celebrated but nevertheless engaging watercolorist, Alice Schille, whose work, like that of her friend Maurice Prendergast, depends on boldly deployed patches of strong, transparent color. Schille responded energetically to the New Mexico landscape, without altering her habitual approach; the region elicited some fine pictures from Schille, but she never seems to have considered dissolving her ties with her native Columbus, Ohio, where she was both a significant teacher and a force in introducing modern art and modernism.



ABOVE LEFT: *Taos Pueblo Landscape*, Emil Bisttram, 1958; 18" x 24". After studying with Diego Rivera in Mexico, Bisttram moved to Taos in 1931, where he was a founder of the Transcendental Painting Group. Zaplin-Lampert Gallery, Santa Fe.



***Adobe*, Georgia O'Keeffe, circa 1940; 6½" x 9¼". O'Keeffe has written of her spare interpretations of Taos structures, "I had to create an equivalent for what I felt about what I was looking at—not copy it." Richard York Gallery, New York.**

Andrew Dasburg, one of the first modernists to form a lasting connection to New Mexico, frequently worked in oil, but his watercolors of the region are among his liveliest efforts. Dasburg capitulated entirely to the region after an initial trip in early 1918, returning every year from 1920 until 1935, when he became a permanent resident; he not only found New Mexico stimulating to his art but became a noted collector and dealer in Hispanic and Indian crafts. Georgia O'Keeffe, the American painter perhaps most closely identified with the region, originally visited in 1917—a year after her first exhibition at the gallery of her future husband, Alfred Stieglitz. O'Keeffe returned to New Mexico every summer for twenty years, between 1929 and 1949, then settled for the rest of her long life at her near-monastic adobe in Abiquiu. O'Keeffe's stripped-down images of adobe churches, bleached bones and light-drenched desert landscapes under endless skies have become emblems of the region's simultaneous rigor and serenity; her watercolor versions of these iconic subjects rank among her most potent, expressive works.

Later arrivals continued the tradition of these pioneer modernists. Emil Bisttram, who came to the United States from Hungary as a young boy and received his art education in New York, at

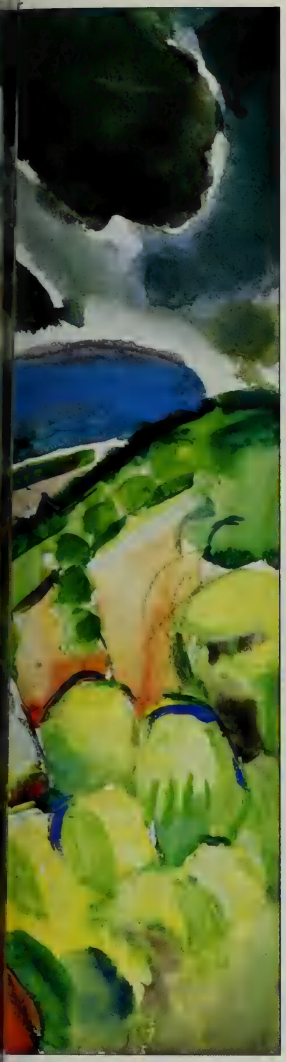


In the Mountains, New Mexico, Alice Schille, circa 1930; 14½" x 22". Schille's study of the Post-impressionists during trips to England and the Continent greatly influenced her paintings of the mountains near Taos. Nedra Matteucci's Fenn Galleries, Santa Fe.

the National Academy of Design, Cooper Union and the Art Students League, arrived in New Mexico in 1930. During a three-month stay he found the strong light and color difficult to work with, but he returned permanently to Taos in 1931, after spending a year in Mexico studying fresco painting with Diego Rivera. Bisttram started what was probably the first commercial art gallery in Taos and was instrumental in the founding of the Transcendental Painting Group, the Taos Artists Association and the progressive Taos School of Art.

The self-taught modernist painter Howard Schleeter settled in Albuquerque in 1929 and remained, apparently stimulated by the form-revealing clarity of the region's light and the bare-bones quality of its landscape and architecture. These became essential components in his art, which he described as fundamentally abstract but based on patterns in nature. While both artists were adept in various media, their watercolors often seem notably vivacious and direct, in counterpoint to the solemnity of Bisttram's Giottoesque oil paintings or Schleeter's densely textured canvases.

Artists came to New Mexico for a variety of reasons. O'Keeffe and Dasburg, for example, were originally encouraged to visit by Mabel Dodge Luhan, Taos's flamboyant doyenne of the avant-





Above Right: *Mountain Landscape*, Andrew Dasburg, 1933; 14½" x 21". Dasburg worked directly from nature to achieve a balance that he described as "a compromise between reality and the abstract." Nedra Matteucci's Fenn Galleries, Santa Fe.

garde, who invited some of the period's most controversial artists, writers and hangers-on to her legendary ranch. Modernist artists were attracted by the same things that had drawn their predecessors, but they seemed to seek—and find—different kinds of stimulation in them. Unlike the first painters to come to New Mexico, they were fully aware of advanced European art of the day. Some, like Marin, Dasburg and Schille, had spent extended, formative periods in Europe absorbing the lessons of modernism firsthand, haunting exhibitions, connecting with expatriate modernists and visiting Gertrude Stein's collection. Some had been introduced to modernism by the great international exhibition of advanced painting and sculpture now known as the Armory Show of 1913. For this generation, the visual language of modernism acted as a kind of filter for the region's famous attractions.

Wholly conversant with the innovations of Cézanne, van Gogh, Matisse, Picasso and their colleagues, the Americans seemed to find real-life justification for modernism's pictorial liberties in the landscape and inhabitants of New Mexico. The Sangre de Cristo Mountains and the barren, piñon-dotted hills became equivalents for Cézanne's native Provence; the blazing light, illuminating both an earthy landscape and the fierce colors of local flowers, decorative crafts and textiles, offered justification for the exaggerations of the Postimpressionists and the Fauves; the angular cliffs and stacked pueblos served as ready-made Cubist constructions—a wealth of material needing only to be translated into the language of paint.

Often, when that language of paint was the language of watercolor, the results were spectacular. Perhaps there are technical reasons for this happy marriage of medium and subject. Watercolor is rapid, easily portable, eminently suited to the needs of an artist working outdoors, far from his or her usual studio, as a visitor to New Mexico might be. The transparent brilliance of watercolor wash can function as a metaphor for luminous skies and light-reflecting landscape. The medium's well-known resistance to reworking encourages directness, conviction and simplification, and it's even conceivable that New Mexico's aridity imposes further demands on the watercolor painter to work with extra speed and intensity. Whatever the reason, the watercolors of the early modernists who painted in New Mexico are not only a record of audacious responses to a remarkable region but eloquent testimony to a vital moment in the history of twentieth-century painting, when a group of American innovators began to apply the lessons of Europe to the special qualities of their own country. □

REDEFINING THE LOFT

INTERLOCKING FORMS ARTICULATE A MANHATTAN SPACE

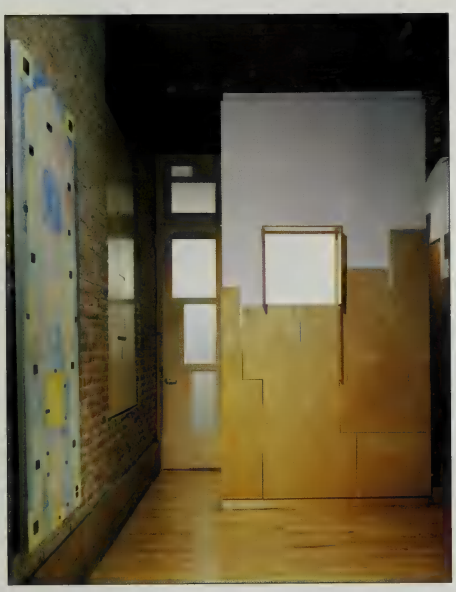


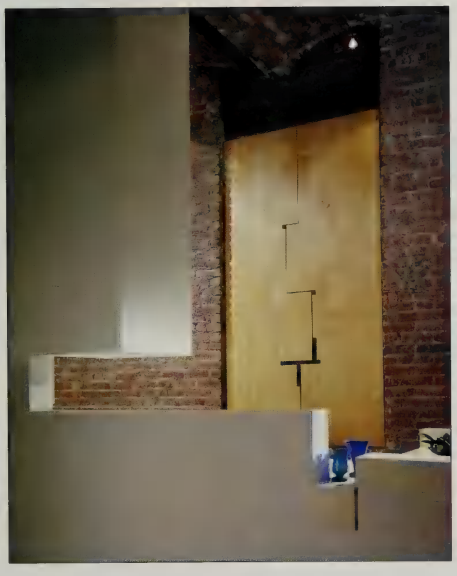
Architecture by George Ranalli
Text by Joseph Giovannini
Photography by Paul Warchol

Artists like lofts because they can live and work in sweepingly clear spaces without drawing nine-to-five distinctions across their lives: The easy roll of a day, from pallet to palette, breeds an open lifestyle with an addictive informality. The flaw in this alternative kind of apartment, where often only baths merit a door, is that no matter how large the loft, two is company and three, an invasion of privacy. When children arrive, couples who had escaped rooms dedicated to the routines of standard floor plans must cope with raw space that newly necessary walls turn into that camel of dwellings, a "loftment." The loft is subdivided, and the very identity of artists seems on the line. Are the owners being domesticated along with the space? Will conventionalized space conventionalize habits and thinking, and therefore art?

Four years ago Jacque Metheny and Robert Kirschbaum had Jacob. "Before he came along, we had no need for privacy," says Metheny, a sculptor. "But with one living area, we'd have to stop everything when Jake went to sleep."

Kirschbaum, a painter and printmaker, bought the downtown New York City loft seventeen years ago and over time invested considerable sweat equity. Removing the plaster on the walls and the pressed tin on the ceiling, he exposed not only brick party walls but also arching brick vaults. The loft was an open and solid volume with only a convenience wall separating the rear living space from the front studio; windows were placed across either end.





When Metheny married Kirschbaum, she also married into the loft and a way of life: Such was their bond to the space that they kept it even after he accepted a job teaching at Trinity College in Connecticut, and they bought a house in suburban Hartford. The loft became their weekend and vacation retreat.

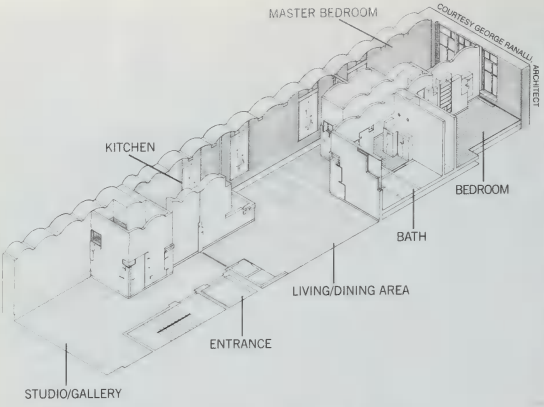
"We come here to relax and hang out—sometimes just to order Chinese food in," says Metheny. "We even spend August here because it's air-conditioned," adds Kirschbaum, spoken like a die-hard New Yorker. "It's incredibly serene. When a car door slams on the street in Hartford, it sounds like it's happening in the living room. The loft is much more insulated."

"While we needed to renovate, we already had the experience of living in a house and didn't want to replicate that here," says Metheny. "I was fearful that we would suddenly find ourselves without what we once had in this apartment—an intimacy with our friends, a particular kind of socializing." She cites an unshaped space between the living area and the kitchen that attracted people. "It was just a little counter, but we had higher chairs, and that's where everybody always ended up sitting. Nobody used the so-

George Ranalli's renovation of a New York City loft for Jacque Metheny and Robert Kirschbaum is, he says, "about light and space and enhancing the sensation of both." LEFT: Seen from the entrance are the living area and, beyond, the private quarters.

"There was a strong relationship —almost a nonspoken dialogue— between their visual world and mine," says Ranalli of his artist clients. "Some part of each space holds their work." TOP: A 1992 Kirschbaum oil on wood hangs near the master dressing room.

Each door and passage is marked by a stepped profile of notches and voids. ABOVE: A cabinet in the kitchen, which is open to the living and dining areas, was set into the existing masonry. "We made peace with the structural rhythm," Ranalli comments.



The 2,100-square-foot apartment incorporates the original brick walls and the brick ceiling, a series of vaults spanning the space. ABOVE: An axonometric drawing shows how Ranalli's insertions maintain the loft's character.

Ranalli placed refined volumes into "a rough container that was intended as understructure, never to be exposed," he says. RIGHT: Opposite the kitchen is the entrance enclosure. The low table was designed by Jonas Damon.



fas. We wanted a place where that could happen again."

The couple called New York architect George Ranalli, a friend who lives down the block in a loft that he recently adapted to accommodate his two-year-old daughter. "We turned to George because we admire his architecture, we've known him a long time, and there's a certain aesthetic compatibility between my work and his," says Kirschbaum. "Still, I was a little worried. We were very much committed to giving George carte blanche in terms of design issues, but that's not easy for people who are interested in the way things look. I'd always basically controlled my environment, and anxiety surfaced about whether this would stay *our* place."

Ranalli, who has practiced for twenty years in Manhattan, is a rock of modernism. Never has he been tempted by the soft blandishments of postmodernism or the edginess of deconstructivism. Unreconstructed, he maintains an abiding respect for the shibboleths of architecture pronounced early this century: flowing space, abstract form, expressed structure and a concern for detail that shows construction processes. His, however, is not the heroic modernism of the 1920s and 1930s caught in amber but an evolved and tempered brand—influenced especially by the work of Carlo Scarpa, the Venetian architect who conceived buildings as layers in a collage constructed over time. From the master, Ranalli learned how one element fastens to another through a third beautifully crafted and detailed piece that is the equivalent of architectural jewelry: Parts in a Ranalli building proliferate at several scales.

Kirschbaum and Metheny wanted two bedrooms, two baths and a combined living and dining area open to the kitchen so that people would congregate there. "They had no set notions about where things would go," says Ranalli, "but they were sure about preserving the expansiveness of the loft as well as its materiality—the brick walls, the vaulted ceiling that spans every four feet beam to beam, and the wide oak baseboard."

Zoning the apartment, Ranalli did something unexpect-



tal. After removing the dividing wall, which had prevented a street view, he put the kitchen and living area in the middle of the loft rather than at the front. The combined space acts as a piazza between the far ends of the floor—where he placed the sleeping and studio areas. Two bedrooms face the rear of the building, and a front area, next to a large bath, remains a workplace with a drawing table and a viewing gallery.

In other residential designs, the architect has nested smaller structures within existing building envelopes. In the loft, he created a miniature cityscape of keyed shapes and notched volumes that subtly echo the jagged Manhattan skyline. Respecting the shell, Ranalli and project architect John Butterworth made architecture out of cabinetry intricately interlocked with walls—some like cubic puzzles specifically zigged to fit the zags of surrounding shapes. The partitions that meet the ceilings follow the arched contours of the shallow vaults, amplifying their rhythm.

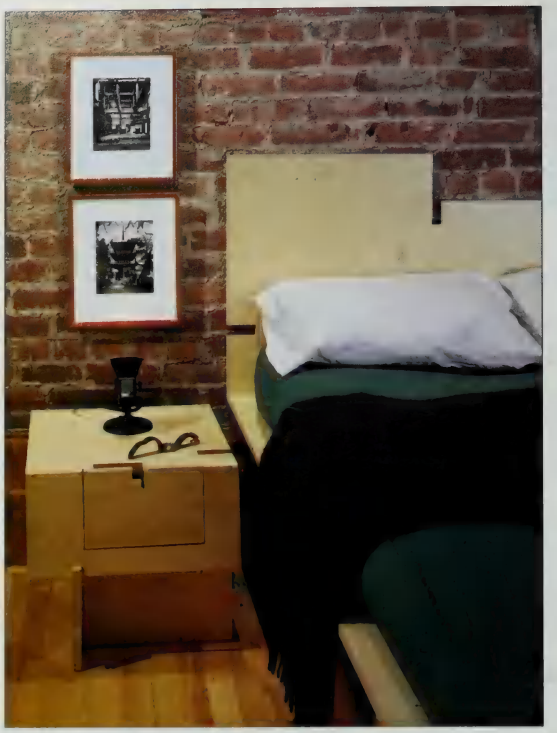
"I tried to integrate old and new—to establish a seamless link between the brick room and my insertions so that one flows into the other," Ranalli says about his terms of architectural engagement.

The white walls are offset by the brick and the new maple floor. The walls frame the cabinetry, which is crafted in lightly grained plywood—a handsome but unpretentious wood suited to an artist's modest construction budget. In the kitchen and bath, Ranalli used a white synthetic material that is fused at the joints to form what seem like monolithic chunks of carved counters. The relentless sculpting of the cabinets, walls and counters keeps the eye roving across these transitive surfaces.

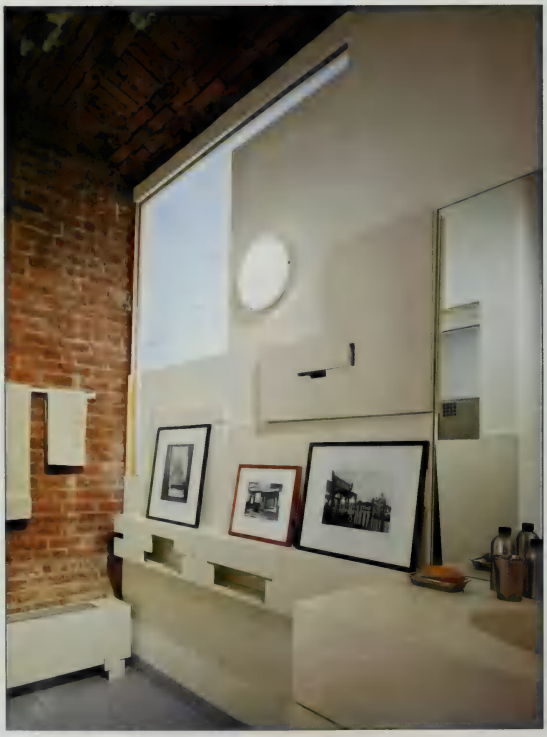
Like a composer, Ranalli develops his architectural variations from a few themes. He invented corner guards made of plywood to protect the plaster walls in the manner of suede patches covering the elbows of sport jackets. He extended the plywood from the corners across walls, turning it to frame doors. He punched windows through walls and filled them with a translucent glass laminate, which glows when backlit, for privacy.

With meandering edges and seams, the wood paneling ceaselessly metamorphoses to a kind of braille: The jogs in the volumes and the patches in the surfaces give an intimate scale to the loft, delivering it finally to the fingertips.

Slots and projections push and pull solids and voids, effecting a continuity between the piazza and the adjoining rooms. Even with the bedrooms, which in more standard dwellings are located behind blank, ungiving walls, Ranalli achieves a spatial porosity by creating subspaces outside. "You don't spill out of a room into a corridor but find yourself in a little antechamber where a casual conversation can take place," he says. "I designed the space to encourage these encounters and maximize a sense of community—and family." □



Throughout the apartment, Ranalli used a composite of Russian and Finnish birch-veneer plywoods for both wall paneling and furniture. LEFT: The master bedroom table and bed are "an extension of the architecture," he points out.



LEFT: Ranalli designed each element of the master bath, including the sink and the radiator cover. The interlocking forms to the side of the mirror conceal storage. A frosted-glass window borrows light from the living area.

"The woodwork started out as wainscot and plaster protection and moved on to become doors and frames and a design investigation unto itself," says Ranalli. OPPOSITE: Crafted joinery defines the entrance to the master bath.



Architecture by Robert V. Arrigoni, FAIA, of Backen Arrigoni & Ross
Text by Michael Mewshaw/Photography by Steven Brooke

BORLASCA REBORN

A SINGULAR VISION RESTORES AN ITALIAN VILLAGE

While many people may feel an impulse to recapture and preserve things about to disappear, few have the talent, energy or resources to transform their deep yearnings into reality. What's remarkable, then, about the tiny village of Borlasca, Italy, which clings to the soft hills of Liguria like cockles to mossy stone, is that one American son of Italian immigrants has not simply revisited the past. He has spent much of the last decade and millions of dollars rebuilding it.

Beginning with the room above a restaurant that his mother ran before she moved to the United States, he has bought up large parcels of the crumbling old town and renovated—no, reconceived—them, so that the town now seems to exist as a Platonic ideal of itself. For the owner, the project has been "a love affair with Italy," he explains. "I love America, but I'm of Italian extraction, and so is my wife. We don't want to lose those roots and that contact with the culture and its traditions."

Fortunately, he discovered a kindred spirit in architect Robert V. Arrigoni, a fellow Italian American who was a founding partner in the San Francisco–based firm Backen Arrigoni & Ross. Having worked together on previous projects—both private residences and business properties—the client, who is a builder, and the architect share an intuitive sense of each other's temperament and taste and, just as important, have a high tolerance for bureaucracy and the saving grace of good humor.

Of his client, Arrigoni observes, "He doesn't throw money away. He's a shrewd man and a good negotiator. But he'll spend what it takes. Whenever he's asked how much Borlasca cost him, he says, 'I don't know, and I don't give a damn.'"

What he does clearly care about are quality craftsmanship, his personal vision and an ongoing attachment to





"It was a unique one-man historic restoration," says architect Robert V. Arrigoni of his client's wish to renovate a series of buildings and gardens in the Italian village of Borlasca. LEFT: An ornate gate leads to the castle.

"Most of the structures in the compound were in terrible condition," notes Arrigoni. RIGHT: A view across the valley takes in the lower village of Borlasca and other neighboring towns in the Piedmont foothills.







LEFT: **"The castle, with its whimsical and eclectic detailing, presides over the village," says Arrigoni. "All construction, such as the stone crenellations, is new except for the tower, which we had to stabilize and refurbish."**

a place large and comfortable enough to accommodate his seven children and eight grandchildren during their visits. Then, too, there's the matter of his faith. A Catholic, he's devoted to the concept of the Trinity and asked that Arrigoni and Ian Moller, the project architect, keep this in the back of their minds as they approached the overall arrangement of space and addressed the structure of each unit. "The subtle use of the number three came into play," says Arrigoni.

The result of the restoration of nine separate buildings is a harmony of stone and vegetation, of muted earth

tones, pastels and bright primary colors. This paradisal precinct sprawls over three distinct levels—an upper garden, a middle garden and a castle piazza and garden. The principal structures include a castle and a building of guest apartments; there are also three *casettas*, or small villas, at the center of the complex.

As if the awareness of the individual characteristics of the main structures didn't present enough challenges, Arrigoni and Moller also had to contend with the confusing regulations of the Fine Arts Commission, and over the years they've had occasion to learn and relearn the Italian adage Only for death is there no solution. Forced by law to preserve the external dimensions of the original buildings, some of which time and weather had reduced to ruins, they came to

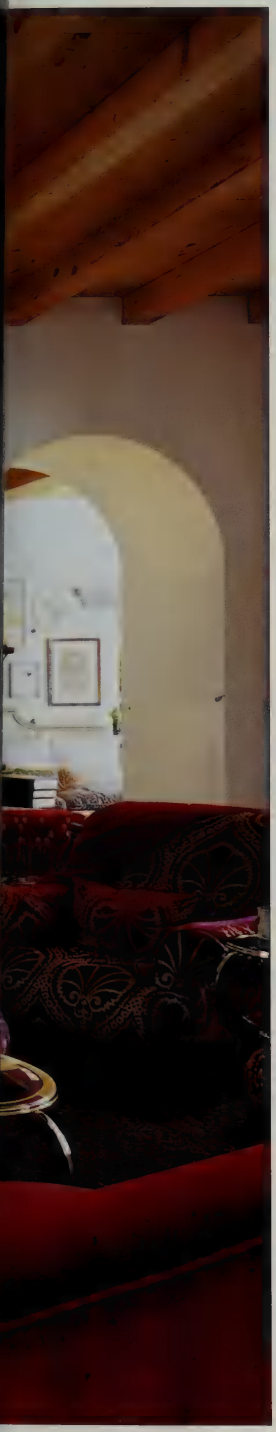


TOP: A traditional Italian garden spreads out before the castle and a vine-covered pergola. "Its arrangement is organized around a fountain, whose center cupola is the crown of an underground chapel," Arrigoni points out.

ABOVE: Three small villas stand before the yellow *sosta*, a building that houses guest apartments. "In their rehabilitation, we used stone masonry with textured dash plaster, antique terra-cotta tiles and wood sashes and shutters."

HE BOUGHT UP PARCELS OF THE OLD TOWN AND RECONCEIVED THEM.





appreciate "the endlessly forgiving nature of Mediterranean architecture," as Moller puts it. "For example," he adds, "the thick masonry can be tunneled through or honeycombed with staircases," allowing greater flexibility than the stone walls would lead one to expect.

The most crucial stair, which was forged locally, spirals through the lower three floors of the seven-story castle tower, not only offering access to the interiors but reinforcing the formerly shaky structure. From the highest point of the rooftop terrace, a flagpole flies the Italian colors and the Stars and Stripes, and crenellated walls provide views of red-tiled roofs. To find tiles that matched those on the existing structures, Arrigoni had workmen scavenge in neighboring ruins.

Though eminently practical and classically sound, the rebuilding of Borlasca also provided Arrigoni, Moller and interior designer Pamela Babey the opportunity to indulge their client's appetite for playfulness and improvisation. A turret that used to be an outhouse has been transformed into a telephone alcove. The castle's dining room windows were designed to resemble a glassed-in loggia that occupies an area that was once a courtyard. The *soggiorno*, or living room, fireplace is fashioned into an enormous open mouth based on the grotesque sculptures in Bomarzo gardens, a park near Viterbo. A dressing room attached to the master bedroom resembles a wood-paneled sacristy; there, a closet door leads to an aerie where the owner retreats to read and smoke cigars. The baths project the splendor of pagan temples with Doric columns and sinks sculpted out of seamless chunks of marble.

When at the last moment the owner requested a private chapel, Arrigoni designed an ingenious altar beneath the castle garden. It's connected to the main building by an underground corridor and capped by a cupola that rises in the middle of a fountain festooned with four cherubs.

Arrigoni echoes Moller in his praise of the local arti-



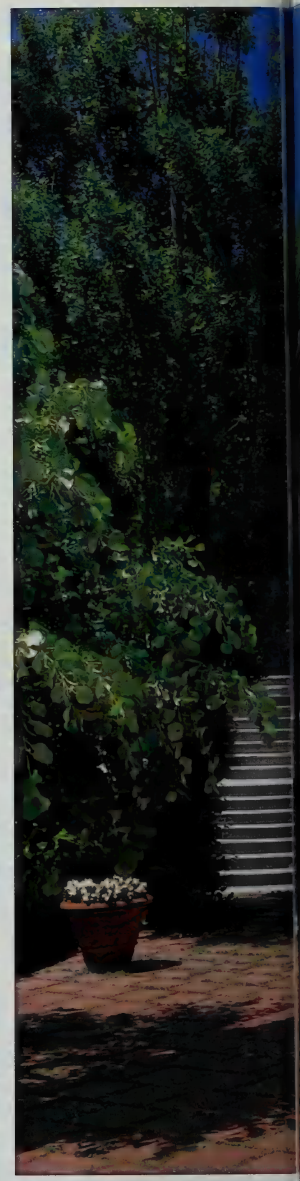
BELOW: "The sitting room is a quiet gathering place," says Arrigoni. "Heavy timber ceilings are present in all the castle rooms." Pamela Babey oversaw the castle's interior decoration. Scalamandré sofa velvet.

LEFT: "The living room serves as the principal point of entry to the castle," says Arrigoni. The fireplace of carved *pietra Vicenza* follows a Mannerist design. Scalamandré sofa velvet. Armchair cut velvet from Clarence House.



COURTESY BACHEN ARRIGONI & ROSS





"Our quest was to harmonize the new construction with the original structures." ABOVE LEFT: A drawing shows "the typical Italian juxtaposition of architecture and open spaces." LEFT: The *sosta*'s top floor is a penthouse.



sans, ironmongers and stonemasons who participated in the construction. Each of them displayed a creative flair. "There wasn't anything they couldn't do," says Arrigoni. "They really poured their hearts and souls into it," adds Moller. "They rise to a challenge and love variations. The fellow who did the ironwork always embellished on what we asked for." What's more, the craftsmen answered the client's demand for furniture, which, while constructed in the old style, actually amounted to "making our own antiques," says Moller.

After emphasizing the enjoyment he shared with the architects and artisans in reinventing and preserving Borlasca, the owner laughs and denies that he's a frustrated architect, as Robert Arrigoni suspects. "I just like to build beautiful buildings." And he likes living in them, listening to the church bell toll the hour and half hour, each silvery note shattering the perfect silence of the village, then falling away into the valley like a coin dropped down a deep well. □

"The upper villa is sited beside the middle garden at the higher end of the complex and is linked by a series of terraces and axial stairs to the other levels of the property. It sits just off of the main village street."

HOME ON THE RANGE

ARTIST BILL SCHENCK'S 1930S DUDE RANCH STYLE ANIMATES HIS WYOMING LODGE





On the outskirts of Jackson Hole, Wyoming, a sign reads Rubber Snake Ranch. In the tradition of kitschy western roadside attractions, such as tepee motels and giant neon cacti, it kindles both amusement and skepticism.

The name is a takeoff on Rubber Rose Ranch from Tom Robbins's novel *Even Cowgirls Get the Blues*. "I thought Rubber Rose was such a goofy name," says Bill Schenck, "but I changed it to Snake, because all the ranches here are named Snake River this or Snake River that."

Schenck—one of the inventors of western Pop art and a dealer of Native American textiles and pottery and early-twentieth-century western art—fancies a comic and romantic western style. He paints canvases featuring cowboys in mirrored sunglasses and rodeo cowgirls leaning on Rolls-Royces. Much like his characters, Schenck enjoys flaunting his good fortune. In the summer he drives a pink Cadillac upholstered in black-and-white cowhide with the vanity plate 2KUL.

Schenck's trademark ballyhoo stops inside his log cabin, however. Buried in a pine forest on private property within Grand Teton National Park, his house embodies a 1930s Rocky Mountain style. "I wanted to live in something that was indigenous," he says, "or that looked like the lodges that were built at the dude ranches from 1925 to 1935."

Like the early dude ranchers, Schenck created a hand-hewn interior. Thomas Molesworth furniture and other lodgepole pine pieces give the cabin a natural, Old West feel. With local craftsman Butch Christ, Schenck built the dining table and a rustic low table. Inspired by the whimsical banister at Yellowstone's Old Faithful Inn, he collected contorted pieces of pine on his property to craft his own banister. Using straighter pieces of lodgepole pine, he built a floor-to-ceiling bookcase.

In keeping with western hospitality, the Rubber Snake Ranch is a comfortable, informal retreat. Colorful Native American rugs cover the wood floors, early pottery crowds the shelves and mantels, and western paintings by Maynard Dixon, W. H. D. Koerner, Edgar Payne and noted Taos artists adorn the logs. Native

Text by Elizabeth Clair Flood/Photography by Roger Wade



OPPOSITE: On his ranch in Wyoming's Grand Teton National Park, collector and western artist Bill Schenck expanded a 1939 one-room livery-and-feed building into a two-story lodge.

ABOVE: The living room, one of the additions Schenck made to the first floor, is built with pine logs from the surrounding forest. The fireplace, displaying a painting by Edgar Payne, is local fieldstone.





OPPOSITE: A living room vignette —early Native American pottery set on a circa 1948 Thomas Molesworth cabinet—characterizes the interior, which Schenck describes as "thirties dude ranch style."

American jewelry hangs from nails, and videos of western films surround the television. As part of his routine, Schenck watches westerns at least twice a week. "They revitalize me and get me motivated in the studio," he says.

Although Schenck prefers vintage objects, he isn't afraid to blend new items into his design. He collects work by contemporary western plein air landscape artists, and he purchased two Molesworth-style club chairs and a low table from Cody, Wyoming, to complement his rare circa 1937 four-cushioned Molesworth sofa from Montana. On either side of the sofa, two burl pine lamps with aspen-bark shades, created by Rick Horn of Jackson Hole, Wyoming, cast an old-fashioned glow. Schenck's nostalgic vision is



ABOVE: The dining room "is part of the original building," says Schenck, who refinished the old logs and installed new floors and ceilings. Molesworth dining chairs surround a table Schenck designed.

TOP: A 1940 burlwood sideboard, once used for storing liquor in Jackson Hole's Cowboy Bar, holds Southwest pottery, including circa 1000–1150 Mimbres bowls. The Navajo Klagetoh rug is circa 1925.



"There were never any blueprints or architects," says Schenck (above), "only the occasional crude drawing on a yellow pad. The locations of the rooms were determined by trees we didn't want to cut."

RIGHT: A small bedroom on the second floor is furnished with a lodgepole pine rocking chair, bench, vanity and bed, all built by Cliff Clark between 1939 and 1945. A lampshade is decorated with images from Schenck's paintings.

so precise that, with one exception, he refuses to display his own paintings. "They just don't fit in," he says.

Schenck grew up watching Roy Rogers, Hopalong Cassidy and Gene Autry spin pistols, save damsels and ride into sunsets. He spent summer vacations with his family in one-room log cabins in Yellowstone and Grand Teton national parks, and as an adult he whiled away hours playing poker in his cohorts' cabins there. When he moved to Wyoming from New York in the seventies to paint and ride broncs in rodeos, he set his heart on a log cabin.

"Log cabins were the only type of architecture that I thought should exist in this environment," he says. "It has to do with the mountains and the forests—the sagebrush meadows and the pine and spruce. There's an aura of magic."

To capture this magic, Schenck needed an old local building. With fifty-nine dollars in his bank account, he agreed to buy a log livery-and-feed building constructed by the Wort brothers in 1939. The building stood on the shore of Jackson Lake, about ten miles from his land.

Since the cost of the cabin, fourteen hundred dollars, exceeded his savings, Schenck loaded his Appaloosa in his trailer and raced up and down the county looking for the best offer.

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STEADILY SCHENCK TOSSED OUT THE KITSCH AND ADDED CLASSICS.



ARCHITECTURE

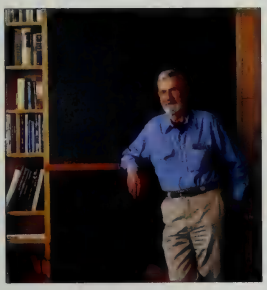
JOSEPH ESHERICK

ENVIRONMENTAL CAUSES FOR A MARIN COUNTY HOUSE



Text by Pilar Viladas
Photography by Russell Abraham





Architect Joseph Esherick (above) found Fran and David Napier's Marin County hillside site "spectacular even by Bay Area standards." LEFT: At the entrance façade, the stucco cladding and stained wood "stand in harmony with the colors of the landscape."

"We wanted an ordered, serene, nature-oriented place," Fran Napier says. BELOW: The living area's black-granite fireplace surround complements the steel sash windows. Donghia chair fabric, right.

There are a lot more important things in life than staring at a house," remarks San Francisco architect Joseph Esherick. "Design shouldn't be so strong and distracting that it makes us forget what a house is—a comfortable place to live." If Esherick's stance seems in opposition to that of architects who strive for a signature look, it has won him scores of admirers among his clients and a coveted Gold Medal from the American Institute of Architects.

Esherick's houses, which range from the small and intimate to the spacious, are modernist in their openness and lack of ornament. They are clear descendants of the Bay Area vernacular that was established early this century by architects such as Bernard Maybeck and Ernest Coxhead and further distilled by, most notably, William Wurster. Designed more for the particularities of the site and the clients than from any preconceived notions of order or style, Esherick's houses are not always pretty at first glance. But their owners love them.

Fran and David Napier, a retired couple, were living in a rambling structure that they had built in the 1970s on a heavily wooded ridge in Marin County. They were not happy with it: The house was cold in winter, hot in summer, and they knew that the many steps that led from the garage to the front door





"The house is nature's sieve," says Napier. "Hummingbirds fly through, but it is solid and sound in the face of mountain storms." ABOVE: In the breakfast area, banquette cushions feature Jack Lenor Larsen leather.

OPPOSITE ABOVE: The study, whose black-slate floor extends to the ceiling at the fireplace wall, opens to the main deck. Eames chair and ottoman; Edelman leather on the Le Corbusier–style sofa.

OPPOSITE: White-oak cabinetry defines the kitchen. The counter off the breakfast area incorporates a KitchenAid ice maker; the range tops are by Wolf and Thermador. Sub-Zero refrigerator.

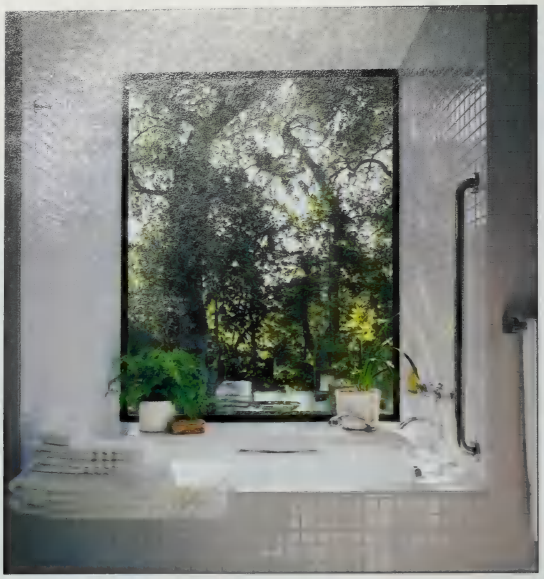




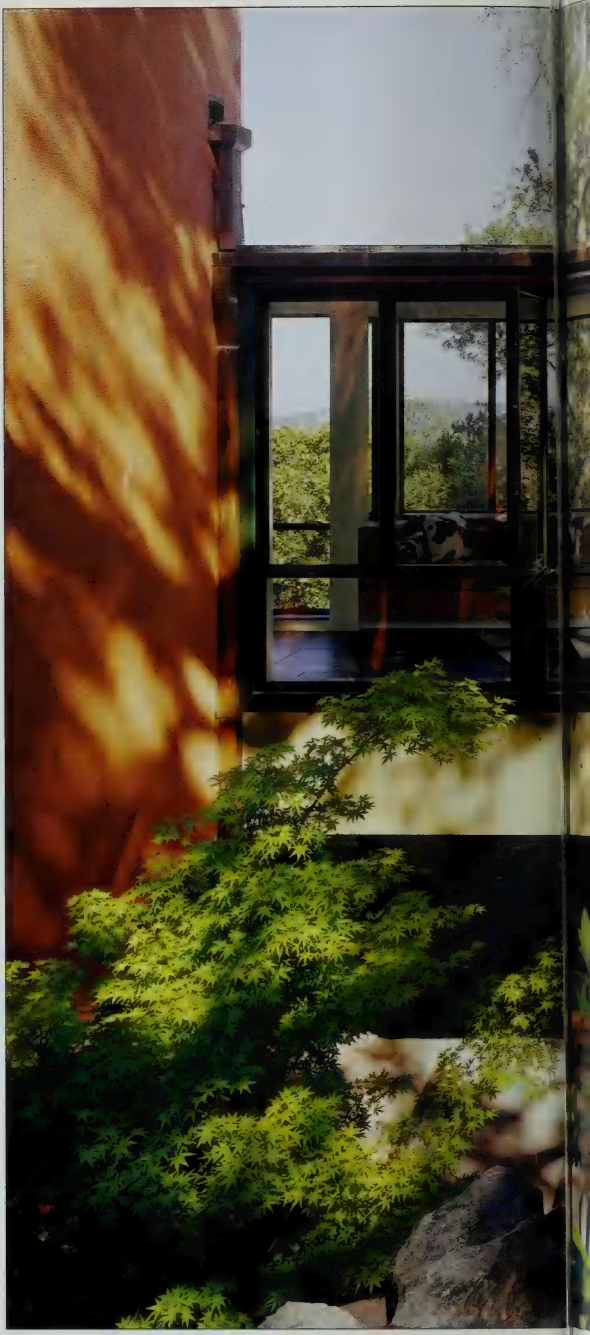
were going to be an increasing hardship as they got older.

They were, however, reluctant to tear the house down. "We're from the Midwest, and we don't like to throw things away," Fran Napier explains. Once they had examined the alternatives and determined that rebuilding on the site was their best bet, they contacted the firm Esherick Homsey Dodge and Davis. "We had heard that Joe Esherick was very responsive to clients," recalls Fran Napier. "We did not want an adversarial relationship with our architect."

"I always say that you can turn anybody into a poor client," says Esherick, who believes that too often architects don't listen to the people who commission them. His secret to cultivating good clients is literally to design the house in front of them. "I don't go off by myself to do it," he says. "If I were to work alone, as soon as I would draw something, I'd have questions. Who's going to answer them? It's not *my* house." Moreover, Esherick continues, "Design is not about the ideas of one person but of a collection of people. Everyone contributes. It's not a 'genius' or 'hero' situation. What the architect owes his client is a certain modesty."







This resonated with the Napiers. At the first of the more than fifty meetings they had with Esherick and project architect Glennis Briggs, Fran Napier brought a six-page, single-spaced outline of general design issues and specific programmatic requirements. Having lived on the site for fifteen years, the couple knew the light and weather conditions intimately. And they had a long wish list that included a kitchen that would allow them to look out over their extensive garden while indulging their passion for cooking; display space for their various collections; and an "arts and sciences" room for their hobbies: raising tropical fish (his) and making decorative boxes from objects found in nature (hers). What they did not

Esherick framed exterior views as a design element throughout the house. Top Left: The tiled spa in the master bath overlooks the western part of the property, which is dominated by madronas and live oaks.

"We took great care in both the design and the construction to preserve the landscape," notes Esherick. Above Left: Accommodating the natural outcropping, a bridge is partially supported by steel piers.



The bridge straddles the outcropping, joining the public and private sections and forming a breezeway below. Esherick placed the window frames on the exterior, making the bridge appear larger and more transparent inside.

want was anything approaching ostentatiousness. "We weren't out to impress people," Fran Napier says.

Set on an east-west ridge, the two-acre site joins two ecotones: The southern side is dry, populated largely by live oaks and madronas; to the north is a wet redwood forest. Esherick worked with the landscape design firm Christiansen-Arner to integrate the house and new planting into the diverse environments.

While Esherick is known for using wood on his exteriors, the region's vulnerability to fires prompted him to clad the house in stucco. His response to all aspects of the site was characteristically respectful. As David Napier says, "The house was designed around the trees." The architect chose not to displace the original swimming pool and landscaping: The flower and vegetable plots, fishponds, rock gardens and forest paths had been ongoing projects of the Napiers' for years. "They were very nicely done and have an emotional content that can't be dismissed," observes Esherick.

The architect designed the building to work with, not against, the site's natural contours. Where the old house had sat, atop a prominent rock outcropping, he created an enclosed bridge—"through" the rocks instead—that joins the living wing in the front with the bedroom wing in the rear. The bridge, with its glazed walls and inviting banquette seating, turns the outcropping from a liability into a spectacular asset. And, by tucking the garage under the broad porch, Esherick was able to provide easier access to the house from the cars.

Inside, the house feels expansive but warm. The living/dining room is serene and elegant, and the spacious study/

continued on page 128

ANTIQUES

BENTWOOD FURNITURE

A VERSATILE TECHNIQUE PRODUCES CURVILINEAR DESIGNS WITH A MODERN FLAIR

Text by William Rieder

One of the most popular chairs ever made is the bentwood side chair. With its hooped back and caned seat, it is the ubiquitous international café chair. When it was introduced in Vienna in 1855 by the firm Gebrüder Thonet, no one could have foreseen that with a few variations it would become the most widely made chair in the history of furniture. Often called "the first consumer chair," it was designed for mass production, and mass-produced it most certainly has been.

Michael Thonet was trained as a cabinetmaker but in the 1830s began to experiment with techniques for bending wood. His many patents included one in 1856 that gave him and his five sons, with whom he had formed Gebrüder Thonet, or Thonet Brothers, the exclusive right to produce bentwood furniture within the Austro-Hungarian Empire.

Furniture incorporating bentwood had been made before Thonet. In both England and America, the hoop backs of eighteenth-century Windsor armchairs were of bentwood. In *The Drawing Book* in 1793, Thomas Sheraton discussed its use in furniture design. A Boston cabinetmaker named Samuel Gragg created several types of painted chairs using bentwood in the early nineteenth century. And in New York, John Henry Belter bent laminated wood into complex curves in his elaborate Rococo Revival furniture.

But it was Michael Thonet who set out to make furniture entirely of bentwood designed specifically for mass production, and for this he must be regarded as the father of the bentwood furniture industry.

The technique was surprisingly simple. Rods of beechwood, cut on lathes from boards, were first steamed and then bent into iron molds, dried, sanded and stained.

With the single-mindedness reflected in the family motto Bend or break, Thonet directed every aspect of design and manufacture to meet the dictates of simplicity and efficiency. Chairs were reduced to the smallest number of components. The famous café chair, known in the Thonet catalogue as Chair No. 14, was made of only six pieces of bentwood. Parts were designed to be interchangeable so as to produce many standardized models from few pieces. Thonet made his own tools and machines and built his factories in the beech forests of Moravia to reduce the cost of shipping raw material. The repetitive tasks of bending wood and assembling chairs were easily learned by local, unskilled laborers. Chairs in large numbers could also be transported unassembled, making them more economical for export.

The success of Thonet's light, elegant, sturdy and inexpensive chairs was immediate, and the growth of Gebrüder Thonet was phenomenal. By 1871 there were showrooms in Barcelona, Brussels, Madrid, Marseilles, Milan, Naples, Rome, St. Petersburg, Moscow, New York and



***Lounge Chair*, Marcel Breuer, 1935–36. Laminated wood; 19½" x 35". In designing the Isokon Furniture Company's first chair, Breuer took Walter Gropius's suggestion that he make a plywood version of his aluminum lounge chair. Cabinet d'Expertises Camard, Paris.**





Lounge Chair and Ottoman, Bruno Mathsson, circa 1940. Birch and woven hemp; 29½" x 59". Mathsson conceived the sinuous forms of his furniture, made by his father, Karl Mathsson, after extensive studies of human proportions. Historical Design, New York.

Chicago, in addition to the major cities in Austria and Germany. At the turn of the century some six thousand Thonet workers in seven factories made more than a million pieces of furniture per year. With each periodic catalogue, multilingual and oriented toward export, models proliferated. A rocking chair, introduced in the 1860s, became particularly popular in the United States. "Tip-up" theater seating proved so practical that it soon spread to theaters throughout Europe. The 348 items in the 1888 catalogue included almost every conceivable type of furnishing: chairs, sofas, tables, beds, bookshelves, plant stands, washbasins, children's furniture, invalid furniture, on and on.

For a largely commercial market of cafés and hotels, the aspect of sturdiness was especially important, but few customers went to such lengths as one critic at the 1855 Paris Exposition Universelle who reported that a chair "hurled a good twenty paces with considerable force, did not exhibit the slightest sign of damage." A special brace was added to strengthen café chairs exported to the United States to accommodate the national habit of leaning back on the rear legs of chairs.

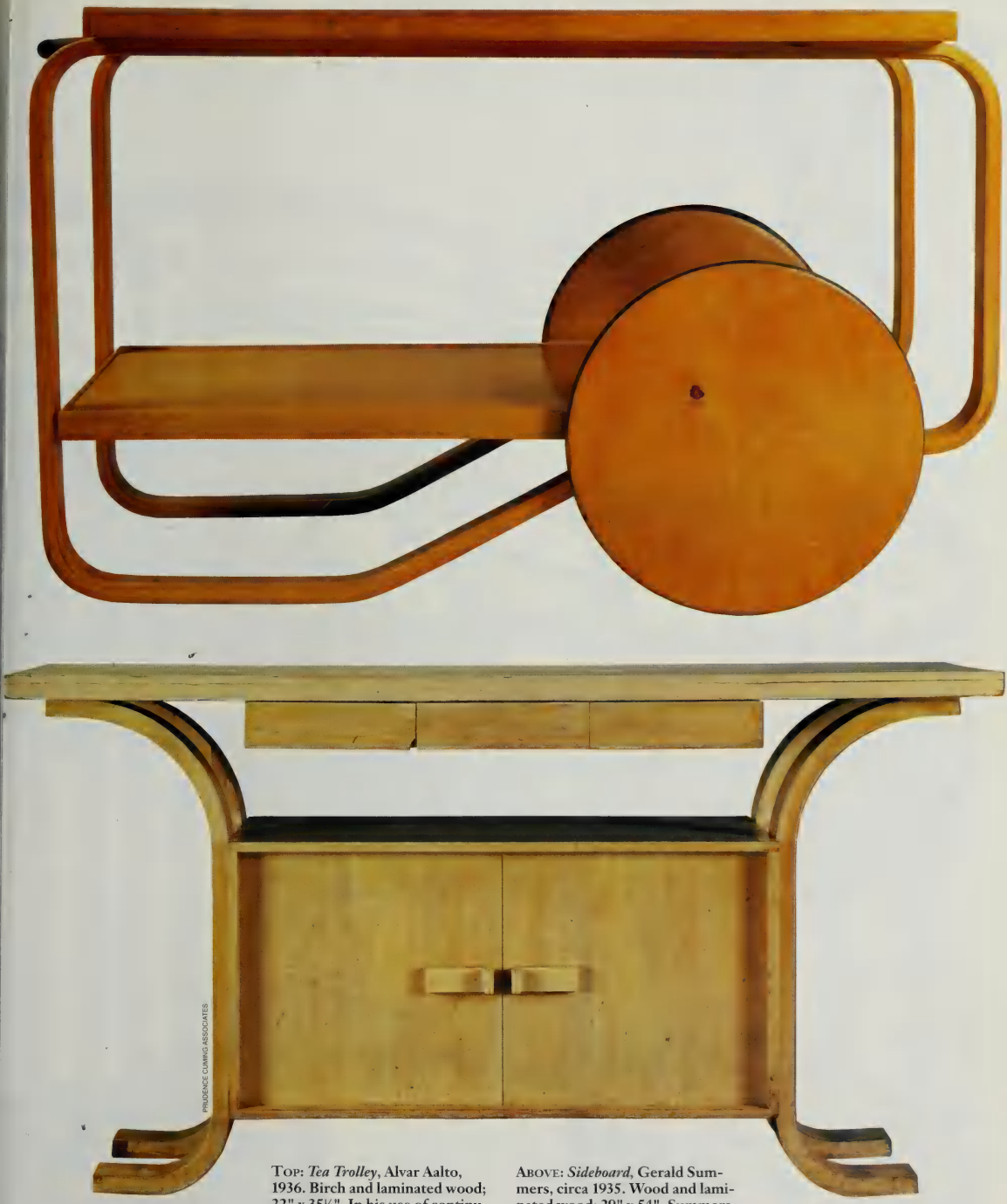
Thonet Brothers had a virtual monopoly until their patent expired in 1869, when a flood of mostly small competing companies entered the field, marketing exact copies of Thonet furniture. The brothers Thonet (father Michael died in 1871) cannot have been amused when an English imitator, the Original Austrian Bentwood Furniture Co., advised its customers: "There are now many imitations being sold in Great Britain—The Public are cautioned...." By the 1890s more than fifty bentwood companies had entered the fray, but only the firm J. & J. Kohn of Vienna proved to be serious competition for Thonet. Eventually the two merged into a company that later divided after World War II into several national independent branches.

The medium of bentwood was as adaptable to a succession of nineteenth-century styles as it was later in the hands of a distinguished succession of twentieth-century designers. Thonet's furniture evolved from a late Biedermeier style into the functional, pared-down, protomodernism of the café chairs, which were joined in his catalogue later in the century with models in the prevailing historicist revival styles of Gothic, Renaissance and Rococo. Oddly, the Art Nouveau of Belgium and France, so ideally suited to the curvilinear nature of bentwood, never fully caught on in Austria.

During the first decade of this century Thonet and Kohn both shifted from anonymous company designers to architect-designed furniture, engaging many of the leading avant-garde architects associated with the Wiener Werkstätte: Gustav Siegel, Josef Hoffmann, Otto Prutscher and Koloman Moser. In this regard, Kohn took the lead by hiring the progressive Siegel as head designer. Among Hoffmann's geometrically styled Secessionist furniture made for Kohn were chairs and tables for the Purkersdorf Sanatorium and the Cabaret Fledermaus. Otto Prutscher, a student of Hoffmann's, was a lead designer for Thonet.

The French architect Le Corbusier is widely credited with reviving traditional Thonet bentwood furniture in the 1920s by using it in his early interiors. "We have introduced the humble Thonet chair of steamed wood, certainly the most common as well as the least costly of chairs. And we believe that this chair, whose millions of representatives are used on the Continent and in the two Americas, possesses nobility," he wrote.

After the Bauhaus-trained architect Marcel Breuer began using chromium-plated tubular steel as a substitute for bentwood in 1925 with his famous Wassily club chair, many contemporary designers followed suit, including Mies van der Rohe, who found this new medium a perfect complement to International Style architecture. Both Breuer and Mies van der Rohe created several models of cantilevered chairs in the late 1920s that proved widely popular. In his Cesca side chair, Breuer combined tubular steel and bentwood by placing wood-framed caned seat and back panels on a steel support. But a reaction soon set in against tubular steel. Breuer claimed that "metal furniture is intended to be nothing but a necessary apparatus for contemporary life," but the opposing view was more force-



TOP: *Tea Trolley*, Alvar Aalto, 1936. Birch and laminated wood; 22" x 35½". In his use of continuous side elements that incorporated sled runners, Aalto paid homage to designs in tubular steel by Breuer and Mies van der Rohe. Two Zero C Applied Arts, London.

ABOVE: *Sideboard*, Gerald Summers, circa 1935. Wood and laminated wood; 29" x 54". Summers is perhaps best known for creating an armchair from a single piece of plywood. Its design elaborated on Aalto's principles. Two Zero C Applied Arts, London.



LEFT: *Table Model No. 1*, Michael Thonet, circa 1885. Beech; 19⅞" x 20¼". The most innovative German furniture maker of his time, Thonet designed the famous bentwood café chair and pioneered the mass production of furniture. Galerie Ambiente, Vienna.

BELOW: *Furniture Suite*, Josef Hoffmann, circa 1905. Wood and brass; settee: 20½" x 30", armchairs: 20¼" x 13¼", table: 18⅝" x 16⅞". One of the foremost members of the Wiener Werkstätte, Hoffmann also designed for J. & J. Kohn Galerie Doria, Paris.





fully expressed by Aldous Huxley: "Personally I very much dislike the aseptic, hospital style of furnishing. To dine off an operating table, to loll in a dentist's chair—this is not my idea of domestic bliss."

In Helsinki in the 1930s, Alvar Aalto reacted against the cold machine aesthetic of tubular steel and created a number of organic designs for chairs and stools with bent laminated birchwood frames that have become classics of modernism, including the Paimio lounge chair, a cantilevered armchair and a three-legged stacking stool. Aalto's furniture had wide-reaching influence, particularly in England, where Gerald Summers made an extraordinary armchair out of a single piece of plywood and Breuer designed a graceful chaise longue for the short-lived Isokon Furniture Company. Breuer and Mies van der Rohe continued to explore variations on cantilevered designs with seats and frames of molded or bent wood strongly inspired by Aalto.

In California in the 1940s, Charles and Ray Eames molded plywood sculpturally on different planes in a series of chairs that represented a new level of innovation in the manufacture of furniture.

While these and other models marked major mileposts in twentieth-century design and appealed to an audience increasingly receptive to modernism, "the first consumer chair" may well have the last word as it continues to sell in countless numbers around the world. Made of six pieces of bentwood, ten screws and two washers, it appeals today for the same reasons as it did when displayed at the 1862 London International Exhibition, where it was described as "combining in a remarkable degree lightness with strength . . . at singularly small cost." □

LE CORBUSIER IS WIDELY CREDITED WITH REVIVING THONET BENTWOOD FURNITURE IN THE 1920S.



MOROCCAN MOSAIC IN MARRAKECH

BLENDING STYLES AT PATRICK AND MARTINE GUERRAND-HERMES' EXOTIC VILLA

Text by Patricia McColl
Photography by Marina Faust

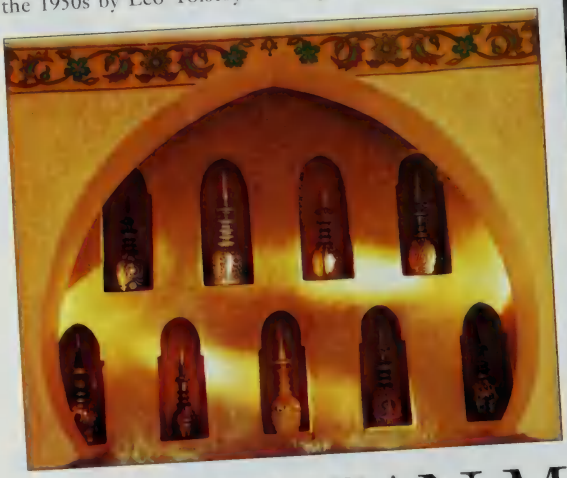
Graft a 1950s turreted stone tower onto a 1920s French colonial–style farmhouse, add a 1980s pool pavilion, and the results are what Martine Guerrand-Hermès describes as "*mélimélo*"—a mixed bag of a villa in a palm grove three miles from the center of Marrakech.

"But nature is generous," she says. And any architectural idiosyncrasies are camouflaged by tall date palms, cedars, silvery green olive trees and blankets of hot pink bougainvillea that join the two mismatched buildings into an aesthetic whole.

For Martine Guerrand-Hermès, who grew up in Algeria but left in the 1960s, her return to North Africa in 1986 was a complete surprise. That year her husband, Patrick, presented her and their two sons with a fait accompli: a villa called La Source, a name given to it in the 1950s by Leo Tolstoy's granddaughter, Tatiana, who lived there then.

Patrick Guerrand-Hermès, a retired executive from the Hermès family's luxury-goods firm, wanted an estate big enough to raise purebred Arabian horses and create a polo field. First, however, he hoped to bring some order to the neglected gardens surrounding the villa, using fertilizer from France and grass seeds from the United States. Ten years later, carpets of grass and flower beds of pink vervain and yellow and orange nasturtiums all but obliterate the flagstone walking paths that connect the patios and buildings.

"Each season has its color," says Martine Guerrand-Hermès. "Looking at all these flowers, it's hard to believe we're at the very edge of the desert." Seven gardeners tend the gardens on the thirty-acre estate, gardens that she refers to as "planted but not planned." The exception





At La Source, their 30-acre estate in Marrakech, Morocco, Patrick and Martine Guerrand-Hermès have restored a villa begun in the 1920s and founded a polo school. ABOVE LEFT: Niches in a fireplace contain 19th-century flacons.

ABOVE: Crenellated rooftops and rose-colored stucco, typical of Moroccan architecture, define the villa. Patrick Guerrand-Hermès, who lives at La Source during the polo season, built the polo school in the same style.

The Guerrand-Hermèses relandscaped the grounds, using shrubs such as mimosa, azaleas and plumbago. Fertilizer was imported from France, grass seeds from the United States. RIGHT: An olive tree shades the main entrance.





is an all-white garden in front of the arcaded veranda off the Salon Tolstoy. There, banked against the walls, are masses of white roses, daisies and cinnamon-scented stocks.

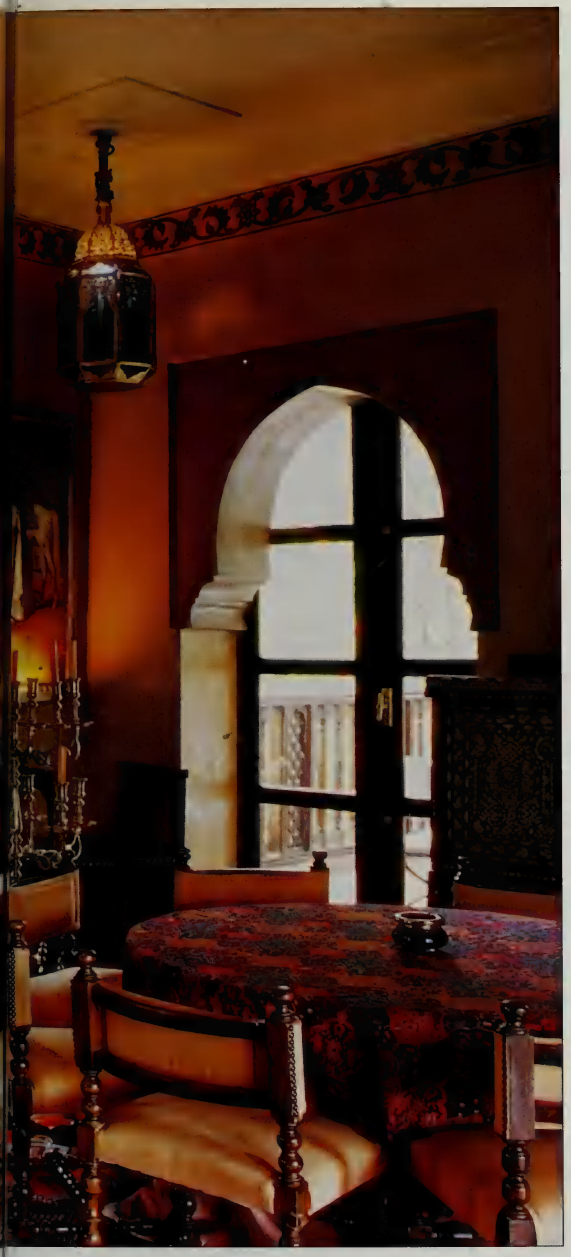
When it came to the interiors, Martine Guerrand-Hermès decided to design them herself, enlisting local contractors Guy and Rajaa Morin to help her. "When you first arrive in Morocco, you're so tempted by the colorful tiles, the metalwork, the pottery, the rugs," she says. "But after a while you calm down."

What she has done is adapt what is available: Antique carved cedar doors, many banded in hammered brass, were scouted out at various souks to use as alternatives to existing doors.

Everywhere in Marrakech, from the ubiquitous bicycle repair shops to the most

A hand-painted frieze, inspired by one in the Taj Mahal, highlights the main dining room. Part of a Moroccan horse bridle serves as a drapery tie. The 19th-century Orientalist paintings are from Christie's.

THE AESTHETIC THROUGHOUT IS NINETEENTH-CENTURY EUROPEAN ORIENTALISM.







ABOVE RIGHT: Martine Guerrand-Hermès, who designed the rooms, chose a 19th-century Glaoua carpet, made by a tribe in the nearby Atlas Mountains, for an arcaded dining area. The brass lanterns are also Moroccan.

"We change where we eat all the time," says Martine Guerrand-Hermès. "Sometimes it's just pillows and blankets spread out on a lawn by the pool or one of the terraces." RIGHT: A 1920s wing of the villa is French colonial style.



A canvas by Orientalist painter Félix Ziem hangs in Martine Guerrand-Hermès's bedroom suite. The mother-of-pearl–inlaid bureau and the center table are Syrian. The lamp table is from a souk in Marrakech.





ABOVE RIGHT: **French draperies can be drawn to close off the sleeping alcove from the rest of the suite. The walls in the room, as throughout much of the house, are *tadlak*, a material made from eggshells, plaster and chalk.**

glamorous restaurants, the eye is assaulted by *zelliges*, mosaic tiles in colorful, dizzying geometric patterns that are used on walls, floors and furniture. Martine Guerrand-Hermès narrowed her choice of *zelliges* to those in shades of pink and white and has mixed them with other local materials in similar shades, as with the pink brick floor in the main dining room, outlined by a band of pink and white *zelliges*.

But for all the folkloric references, the aesthetic throughout the interior is nineteenth-century European Orientalism—there is nineteenth-century Syrian furniture inlaid with mother-of-pearl and oil paintings by celebrated Orientalist artists. Almost everything was bought at auction in London or Paris.

The mood is at its most dramatic in the main dining room, used in the winter months, when the only light comes from multibranched standing brass candelabra and hanging brass lanterns. Round tables are encircled with Louis XIII–style chairs. Low banquettes, with a crenellated motif painted on the bases and upholstered in blue velvet, line the rose-colored walls. Draperies are made from swags of fabric bought in a souk and are tied back with bits of horse bridle.

Many of these elements—the Orientalist paintings, the Syrian furniture—create a more intimate effect in the private apartments, where they are mixed with books and family photographs. As in many of La Source's bedrooms, the bed in Martine Guerrand-Hermès's suite is up a few stone steps in an alcove that can be closed off from the rest of the apartment with French print draperies.

Carved cedar doors open onto a terrace overlooking La Palmeraie, the northernmost palm grove in Morocco, with more than 150,000 date palms. Legend has it that La Palmeraie dates back to the twelfth century, when Berber warriors spit out date pits, which took hold in the ground.

From the terrace, too, is a view of the stables for Patrick Guerrand-Hermès's eighty horses, the polo school's guesthouse for horse trainers and students, a gymnasium, residences for the staff, pastures for the horses, and the polo grounds.

Patrick Guerrand-Hermès created the school five years ago, and he lives at La Source during the polo season, which



ABOVE: The two master suites adjoin an enclosed terrace lined with cushioned banquettes. On the far wall, the couple added a 2nd-century B.C. Roman mosaic of a bird, bought at Sotheby's.



RIGHT: An antique wood door, with traditional Moroccan geometric patterns and bronze hardware, was added by the owners.

runs from September to March. Last year the Guerrand-Hermès team, La Palmeraie, won the Gold Cup at Soto Grande in Spain and the Paris Open at Bagatelle.

Since Marrakech is two and a half hours from Paris and has a more gentle climate, the Guerrand-Hermèses are spending less time at their château near Chantilly and their apartment in Paris. "In December, after a game of polo with my husband, our sons take a quick swim in the



ABOVE: Purebred Arabian horses graze in pastures that border the residence. Patrick Guerrand-Hermès, who is helping to organize a Moroccan polo team, raises polo ponies on the property.

RIGHT: In keeping with the other buildings, rose stucco was used on the stables, which Patrick Guerrand-Hermès designed.



pool," says Martine Guerrand-Hermès. "And then they head off to the Atlas Mountains, forty minutes away, for an afternoon of skiing.

"This house used to be just a small farm in the middle of nowhere, with a kitchen, a big salon and a bedroom," she remarks. "I think the charm of La Source comes from the fact that we respected its heritage and built around it. Now it almost resembles the little streets in Marrakech's old city." □



Interior Design by Sally Sirkin Lewis/Text by Irene Borger/Photography by Mary E. Nichols

LOS ANGELES INTERNATIONAL

A MEXICAN ART DEALER'S CONTEMPORARY AMERICAN COLLECTION



OPPOSITE: *Gabrielle*, a 1994 work by Robert Graham, is near *Portal Dawn*, a 1986 steel-wire sculpture by Alan Saret, in the entrance hall of a Los Angeles apartment designed by Sally Sirkin Lewis for art dealer Eugenio López.

ABOVE: An untitled 1990 painting by Richard Serra dominates the living area. Armchairs, chaise longue, tables and all fabrics are from J. Robert Scott. Grass cloth wallcovering by Quadrille here and in entrance hall.

When Eugenio López imagined living in Los Angeles, he visualized a cozy house in the hills with the requisite pool, palms, red-tiled roof and movieland history. "Old Hollywood," he says. "My home in Mexico City is very cool and architectural, very James Bond. I wanted something different.

"But a house was not practical," he says with a sigh. "I travel too much." Something different turned out to be a sleek Wilshire Boulevard condominium. A peripatetic young collector, López grew up enjoying the spirited realism of Rufino Tamayo and Diego Rivera and other twentieth-century masters of his native Mexico. He recently opened Chac Mool, a Los Angeles gallery featuring the work of Latin American artists, in part to facilitate a cultural exchange between countries. "I'm bringing the work of talented and relatively unknown painters here, and I'd like to take the work of American artists to Mexico. Many people there don't even know the name Jackson Pollock," he says.

López was drawn to Los Angeles designer Sally Sirkin Lewis by her passion for painting and her "fantastic" eye. "She understands how to put simple things together so they don't compete with art. One doesn't need a lamp that's a sculpture in the middle of the living room when you wish to focus on artwork," he says.

Lewis agrees. "For both of us, furniture serves as a background for art. And



"I like the understatement, the strength, that a single painting can bring to a room," says Lewis. *Antiquariat Guenther Fuchs*, a 1976 acrylic by Robert Motherwell, is in the living/dining room. On the low tables are bronzes by Mel Kendrick.



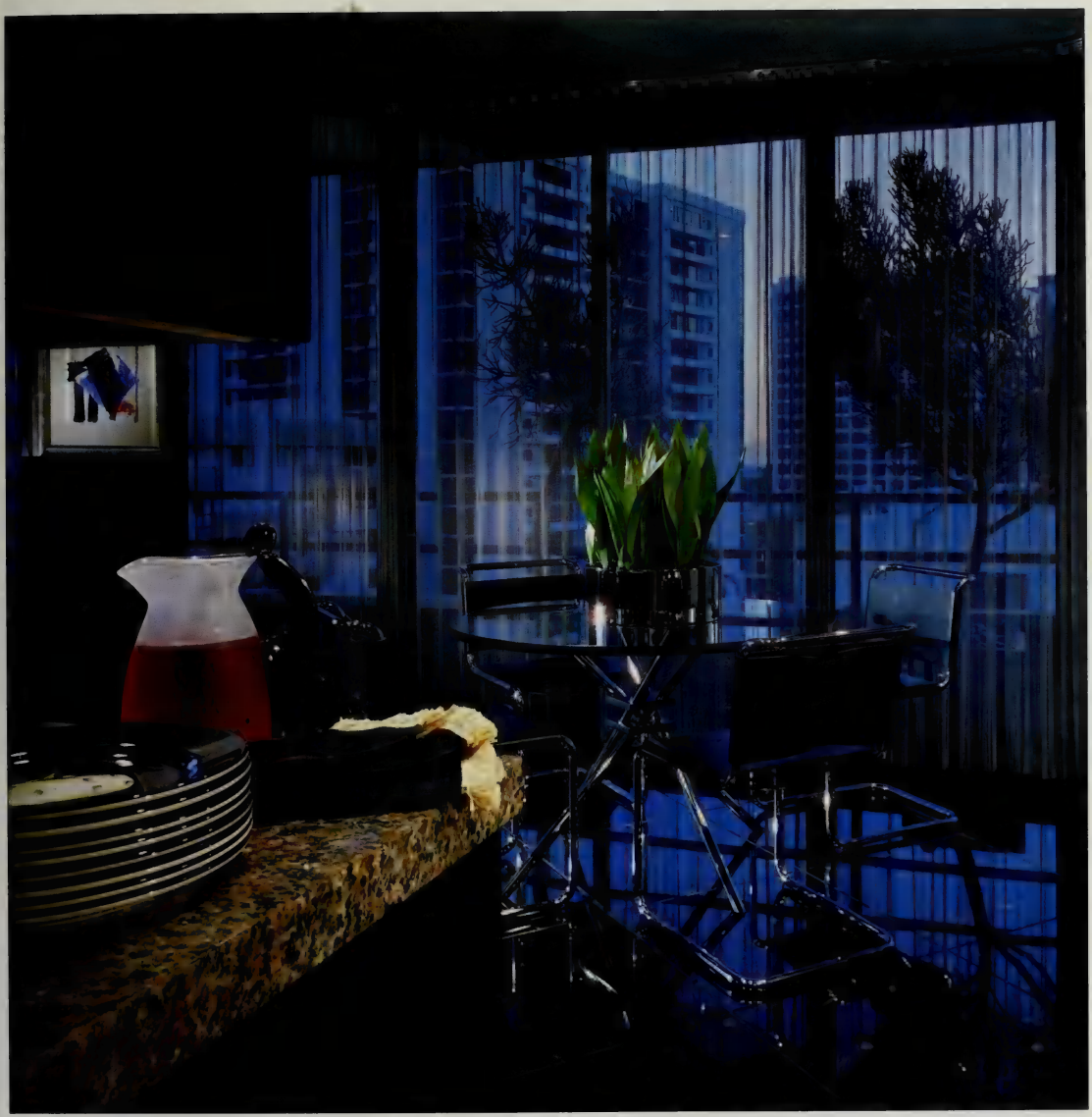


John Chamberlain's 1989 chromium-plated-steel *Date Worse than Beth* rests on the table in the mirrored dining area. "I mix metal tones to surprise, the way I might wear gold and silver jewelry simultaneously," Lewis says.

Eugenio and I feel a similar affinity for beautiful, tough pieces." In designing the high-rise apartment, she also helped him develop a contemporary American collection. As he spent more time in the United States, López found himself attracted to postwar abstraction.

"It's not that one picks art to 'go with' furniture," Lewis continues. "But there must be a marriage between them, a dialogue." In the López residence, there is an unimpeded flow between the works of art and the design. Richard Serra's black-and-white works, Robert Graham's pristine black and white figures and the hieroglyphic Alfred Leslie collage over the bed in the guest bedroom are partnered by creamy ivory upholstery and polished black-granite floors.

Even at first glance, the urbane dark floors set off a series of associations. Lewis saw a palette as stark and dramatic as a Kabuki actor's makeup: big, pale sofas, a gold-leafed console, grass cloth on the walls. "Depending on the light, the grass cloth can be a deep champagne, a light cognac or the rich camel of the most masculine and ex-



"A beautiful work, even a small one, can carry a room," says Lewis. Alfred Leslie's 1953 collage *Extra Margin* hangs in the kitchen, where metal fire screen mesh serves as draperies. Stainless-steel planter from J. Robert Scott.

quisite wool gabardine pants," she says. Both Lewis and López love color.

"I adore blue houses with pink or yellow walls, or a Luis Barragán red," says López. "But that's for life at the ocean or in another landscape. In Los Angeles, when I want to see a wonderful blue, I go to my gallery or I step out and look at the sky. I didn't want to live with the aggressiveness of high-intensity color every day."

Lewis adds, "People often think that everything needs to be neutral to enhance art, but that's not true. A collection of black-and-white prints or photographs or a Franz Kline can look hot as hell next to a red sofa or walls of primary colors. But Eugenio wanted a more serene lyricism."

Because of López's choice of architecture, it was clear to Lewis that he wouldn't want the brouhaha of chintz, swags or cornices. "But that needn't mean we had to leave out the lush," she says.

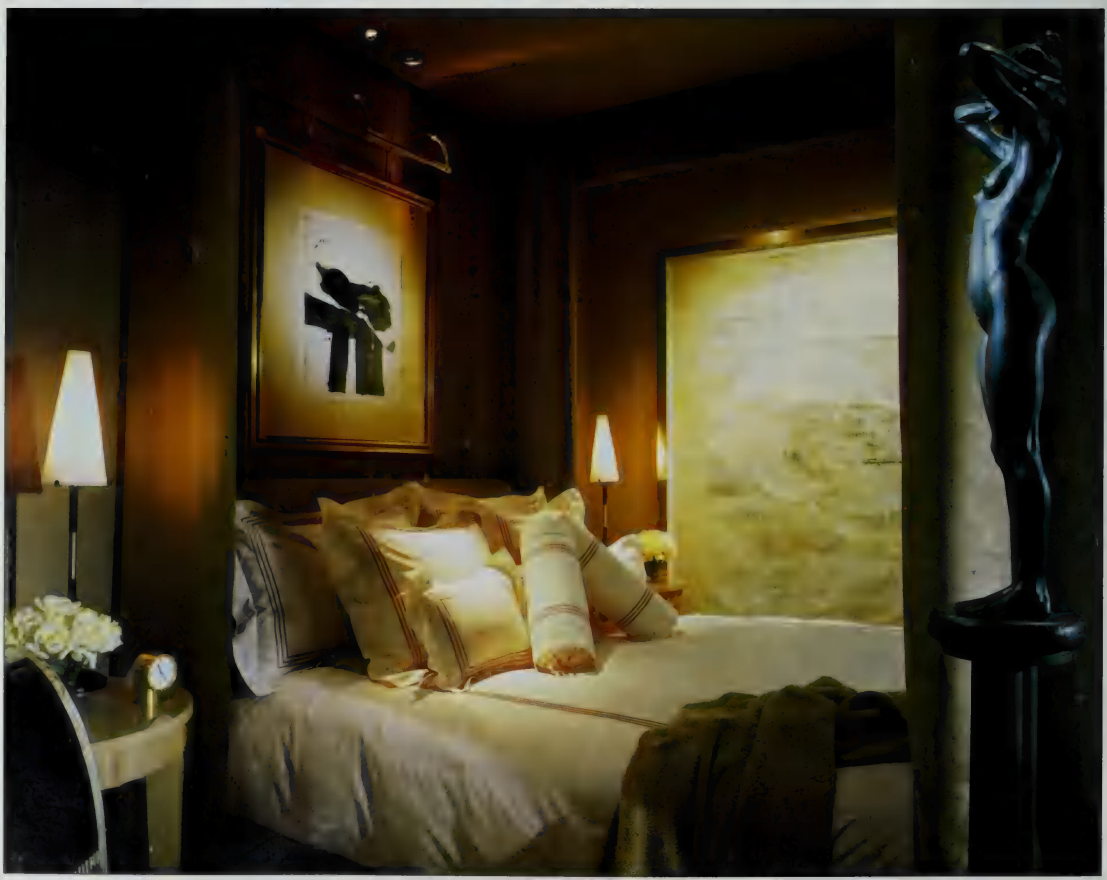
Lushness there is. August carved and gilded chairs upholstered with black kid leather anchor the mirrored dining room.

continued on page 128



LEFT: Motherwell's 1958 *View No 1*, center, is adjacent to Richard Serra's 1994 *Melrose Hill* in the master bedroom. On the desk is *Tonk*, a 1983 John Chamberlain sculpture. A Steuben crystal vase and a Tiffany's clock are on the night table.

BELOW: In the guest bedroom, Alfred Leslie's 1995 collage *Jersey Central*, over the bed, is accompanied by an untitled 1994 Lawrence Carroll work on paper and Robert Graham's 1994 *Koreen*. Steuben crystal vases and Tiffany's clock.



continued from page 72

standing at attention on his desk and the daily record of his weight, noted and dated in pencil on the wall of his bath.

Even without knowing who lived in the sprawling house, one would eventually deduce his identity. First of all, there are about nine thousand books and publications—on sports, music and travel, with a section in Spanish and French. The two thousand volumes on the library shelves are arranged by category—history, the military, biography, geography, natural history and maps. Literary works include the classics—Dostoyevsky, *Letters of James Joyce*—but also the best-sellers of the times, many since forgotten. For anyone still guessing the identity of the owner, some books—like the definitive four-volume *The Bulls: A Technical and Historical Treatise*—warm the trail. Part of the library contains all the translations of Hemingway's novels, including a copy of *The Old Man and the Sea* in Russian, a gift from Soviet statesman Anastas Mikoyan.

Along with the books and Domingo's paintings, the most striking presence in the house are the trophy heads that stare down from the walls, their coats meticulously groomed with hog-bristle brushes, according to instructions left by the couple. Most are the kinds of animals—eland, spiral-horned antelope—that would have fallen prey to the great African cats, some of which have ended up as skins on the floors. Hemingway was fond of using the gaping mouth of a lion skin as an in-box for urgent letters.

Most of the objects the couple kept have emotional meaning rather than material value: the gunpowder pouches, the Sputnik music box (another gift from Mikoyan), a Picasso plate, a tempera painting by Dorothy Pound (Ezra's wife), a gilt mirror from Venice, African sculpture, a roulette wheel, the holster for a Luger and special knives for killing a bull (all resting on a red cape given by American bullfighter Sidney Franklin). Among the photographs are grim pictures from the Spanish Civil War, African safari scenes, war images by Robert Capa and family portraits.

And always there was the *Pilar*, the other woman in Hemingway's life: the thirty-eight-foot black-hulled, green-decked cabin cruiser with a twelve-foot beam. It had a bridge high enough to see fish a quarter mile away, drew only three and a half feet of water and fished four rods. The boat that took Hemingway to his rendezvous on the Gulf Stream with the fish swimming in the indigo depths of his imagination has come to rest beyond the pool, propped up on the tennis court under a shed.

Hemingway worked every day from six or seven in the morning, often shirtless and barefoot, a bottle of Vichy water at the ready. He typed when composing dialogue—better for the rhythm of speech, he thought—but otherwise usually wrote by hand, always standing at a converted bookshelf that still occupies a wall in his bedroom. "One of the things I liked best in life was waking up early in the morning with the birds singing and the windows open," he wrote. After his daily stint he would mix a whiskey and soda or a Tom Collins and read newspapers and magazines before lunch, and in the afternoon he would nap in his chair in the sitting room until he was ready to read again and welcome friends.

Hemingway believed that writers who retreated from life distanced themselves from sources that nourished their writing and that their work inevitably atrophied. Even as he protected his privacy, Hemingway remained, as a matter of principle, open to his friends—and to his great pastimes, fishing, hunting and traveling. He liked drinking men because drinking meant conversation, and from his armchair he could reach and mix his favorite drinks. Architectural historian Esther McCoy remembered that in Key West during the 1930s, Hemingway habitually breathed up all the oxygen in the room. Here, at the helm of his bar in his stationary boat, he did the same, but on very friendly terms. His visitors included New York publishers, Hollywood moguls, Cuban prizefighters, Spanish soldiers and bullfighters and artists, journalists and celebrities from everywhere. The dining table was always set with an extra place, to accommodate the unexpected guest.

> Castro negotiated the not-so-voluntary gift of the house to the state.

It was a complex life with the appearance of simplicity, and the plain white walls in the white villa affirmed that appearance. Just as Hemingway didn't like what he called ten-dollar words—"There are older and simpler and better words, and those are the ones I use"—he disliked interiors that were "over quaint" and those that lost their "unbuttoned" quality after renovation. He sometimes bridled when Mary Hemingway proposed changes to the interior, which she did only gradually. His friends recall that he loved open spaces, and the house—conceived with tile floors and high ceilings that encouraged air currents—never became overdressed, always maintaining the bare austerity that ushered through the breezes and deferred to the lush vegetation just outside the window.

Mary Hemingway last visited in 1977, and she wrote of the pleasure she again took in its "timeless quality of muted tranquility and hospitality. The bougainvillaea vines, orange, red and purple, climbed the walls and clustered on the roof. So did the *Porana paniculata* with its soft gray leaves, and *Antigonon leptopus* with its showers of Schiaparelli-pink bloom and half a dozen others."

Last year one of Hemingway's three sons, Gregory, visited the residence with his wife, Ida, and congratulated the director in the guest book kept in the Little House, a frame structure used for guests: "You have kept the finca in marvelous condition, much better than the other houses of my father they have made into museums, and you have so many more problems to contend with in the tropics such as mildew and the humidity. It was great to see it all again."

Painter Julian Schnabel also visited and observed: "It rings with the sonorous joy and comfortable organization of an American dreaming in Cuba."

Houses and gardens usually die in spirit after the loss of their masters, but the Finca Vigía today remains inhabited by the souls of its owners. It is not mummified in memory but retains its grainy texture and earthy sophistication and seems fresh with their scent. Put your ear to the door and hear the Royal Arrow clatter. □



JOSEPH ESHERICK

continued from page 105

breakfast area appears even larger and brighter by virtue of the adjacent porch, which effectively becomes an outdoor room when its sliding wood-and-glass door is opened. Employing a trademark ("Joe's known for his skill in handling light," Fran Napier says), Esherick infused different areas of the house with varying degrees of natural illumination.

Robin Potampa-Ziv, former director of interior design for Esherick Homsey Dodge and Davis, points out that the interiors were styled around certain favorite pieces that the Napiers had—an Eames lounge chair and ottoman, for example. "We're not into control here," she comments, echoing Esherick's sentiments. "It's really essential that the owners take hold of a house."

Potampa-Ziv goes on to say that she sought a calm, "not fussy" look for the

> "It's not a 'genius' or 'hero' situation. What the architect owes his client is a certain modesty."

rooms. In the study, where black slate covers the floors and black granite surrounds the fireplace, a highly colored carpet was in order; the living/dining room's wood floors necessitated a more monochromatic palette. The master bedroom, with its patterns and soft colors, is the most feminine room in the house—and even it has a crisp, tailored quality.

For Esherick, the house is still a work in progress—and that, he believes, is appropriate. "It's going to be some years before the house is understood the way it's meant to be, as emerging from this great roof-garden kind of thing," he says, alluding to the plantings above as well as around the structure. "I don't tend to think in stylistic terms. The house is more a mélange of color and form, but I like to keep even the form elusive—something you can't quite get your hands on, so it doesn't interfere with the enjoyment of the place. You try to build a setting out of the light, the trees, the wind. These aren't the usual ingredients of what we call architecture, but they're the important ones." □

L.A. INTERNATIONAL

continued from page 125

Lucite shelves float before thick bird's-eye-maple walls in the master bedroom, while stainless-steel-and-granite tables shimmer in the living room. But for every two parts beautiful and elegant, there is that one part tough. If cut velvet and chenille throws punctuate surfaces, so do brute John Chamberlain and Jud Fine sculptures. Silky fringes of an African-inspired rug border a jute carpet that's been flipped over and plasticized.

Toughly elegant, too, is the open-weave metal drapery that simultaneously softens the view and welcomes it. Resembling an evening purse as well as medieval chain mail, it's actually fire screen mesh. López is the only client Lewis knows who is gutsy enough to use it. "We both thought the view was glorious," she says, "so why use draperies to obscure it? I think design is about surprise. It should stimulate the senses, create something new in your mind."

While López loves to read and can often be found poring over art books, he adores the sound of American television. "I listen to it all the time in the background, as if it were a fountain," he says. He wanted a large set placed in the living room but didn't want to have to look at it constantly. So Lewis revamped a fireplace and commissioned a young painter to render a diptych that would part in the middle. But then López found a 1976

> "People often think that everything needs to be neutral to enhance art, but that's not true."

work by Robert Motherwell, and the designer fashioned a brushed-stainless-steel wall and sliding carriage. Now a canvas of geometric abstraction conceals a suave black rectangle of technology.

López has added rare pre-Columbian pieces from Oaxaca as well as bold paintings by Antoni Tàpies and Cy Twombly to his collection. "Very modern and ethnic is the perfect combination for me," he says. "A contemporary apartment in a contemporary city can contain the old and the new. *Me encanta este apartamento*. This apartment enchants me." □

continued from page 98

While Schenck was busy scraping up money, his mother fed the moving crew and oversaw the relocation. (The logs were numbered, then dismantled, then reassembled on Schenck's property.) Within forty-eight hours, Schenck had sold his horse for nine hundred dollars. He pulled an Indian pot off his shelf, collecting five hundred dollars from a friend. "Bingo, I had the money raised."

Over the next twenty years Schenck worked on the house, and with builder Clay Hoyt he added a bedroom, a mudroom, a living room and a second story. To preserve the original tone, they constructed the spaces with logs dragged to the property by horses. Schenck chinked the cabin with quarter-round lodgepole pine and put in wood floors. He shingled the roof in asphalt, just as the early builders did. Above all, he strove to keep the building modest and in scale with the site.

Schenck's goal was always to emulate old-style dude ranch interiors, but he couldn't afford a Molesworth sofa or a Native American weaving. At first he settled for items such as wagon-wheel furniture and Beacon blankets. "I started with kitsch because I couldn't afford the classic cowboy look," he says. "I had the taste, but I didn't have the pocketbook." But as he wheeled and dealed, traded and got lucky, he was able to build his collection, waiting as long as ten years to buy the perfect Edgar Payne painting. "Without an unlimited budget," he says, "you have to have the patience of Job to put together a look like this." And an eye.

Steadily Schenck tossed out the kitsch and added classics. His colorful circa 1885 transitional weavings, his fine Germantowns, his Molesworth and his collection of western paintings have drawn visitors from around the world.

Although Schenck continues to paint, he considers his cabin his greatest work of art. "I used to think of the place as a long-term sculpture, but the sculpture is almost built," he says. "Now it's like a Formula One racing car. I just have to keep tweaking it and tuning it. I started with three hundred and fifty horsepower, now I have it up to eight hundred horsepower, and I have the ability to make it into twelve hundred horsepower." Like Schenck, the Rubber Snake Ranch attracts attention. "I ride on the coattails of this house. It has a life of its own." □



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TO THE TRADE



COURTESY PENN & FLETCHER



COURTESY PENN & FLETCHER

EMBROIDERED YARNS

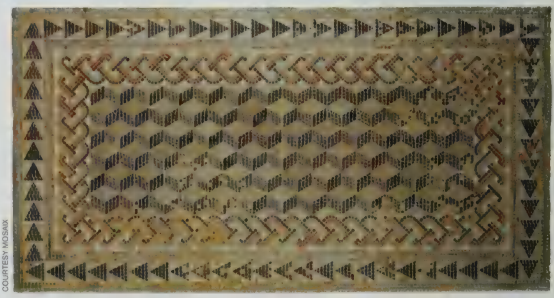
Ernest Smith and Andrew Marlay, veterans of theatrical costume design, are earning raves from interior designers for the custom embroidery (above) they are doing on draperies, chairs, bedcoverings and slipcovers. For Paul Wiseman Associates, the partners, who operate under the name **Penn & Fletcher**, embroidered the borders of linen-sheathed walls and matched the embroidery on all of the drapery edges. For Bunny Williams, they embellished an ottoman with two raised lines of silk gimp. Peter Carlson, one of their first clients, wanted swirled patterns in crystal beading along the border of silk drapery panels. "Our first taste of interior work was for the curator of Marble House. We reproduced from fragile document pieces all of the upholstery in Mrs. Vanderbilt's bedroom," says Smith. "We use a combination of handwork, hand-guided embroidery equipment from the 1870s and computerized machines. We can program in the irregularities that make the handwork look so beautiful." They are equipped for any size job and any type of custom work and are well versed in historical periods. Penn & Fletcher, 242 W. 30th St., New York, NY 10001; 212-239-6868.

MOSAIC MADNESS

Merle Sheridan, a former Los Angeles–area interior designer, has always been fascinated by mosaics. Recently she figured out a way to make an ancient-looking mosaic out of a single slab of Italian limestone. She and a partner started their fledgling company, **Mosaix**, and they now offer more than 100 different designs of ancient patterns that can be adapted to floor tiles, wall decorations and tabletops. The designs (above and below) mimic patterns dating to the 8th century B.C. that Sheridan photographed during her travels through the Mediterranean, and they are colored in faded tones evocative of ancient civilizations. Available at Barbara Beckmann Studios, 2 Henry Adams St., Suite 331, San Francisco, CA 94103, 415-863-0304; Holly Hunt, 1728 Merchandise Mart, Chicago, IL 60654, 312-644-1728; Initials, 8430 Melrose Ave., Los Angeles, CA 90069, 213-653-6300.



COURTESY MOSAIX



COURTESY MOSAIX

A TILE TUTORIAL



A bath with views of Central Park, the Hudson River and downtown needed special treatment. So Jed Johnson called in **David Garbo**, who has installed tile and marble in building projects of I. M. Pei and Peter Marino. "I calculated from the windowpanes where the floor and wall elevations would be. Basically, I made the room to fit the tiles," says Garbo, who worked on the room (left) for more than seven months. "There are no cut tiles in that bath. Jed's known for that. I had to fabricate tiles to fit in odd spaces. It took time because I had to get the tiles made and the colors right," he adds. Garbo, who apprenticed with a German master mason in northern California before starting his own business in New York six years ago, is as adept at creating mosaics and Islamic patterns as he is at tiling pools, fountains and entire rooms of marble. "I'm attracted to antique tile installations, such as the ones you see throughout the Middle East. I like to visit the Met and study mosaics—imagine the complexities and the love it took to put them together." David Garbo Tile and Marble, 212-223-2653.

continued on page 132

J. SEWARD JOHNSON, JR.



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IN THE SHOWROOMS

Clarence House
As harvest season approaches, Clarence House (212-752-2890) is offering a plenitude of vineyard images. *Grenoble* is a cotton print of stylized pink grapes with silver leaves twining around branches. *Woodvale* is a naturalistic print of grapes and gnarled vines, enlivened by large parrots perched on the vines. *Les Vendanges* shows clusters of purple, tan and brown grapes. *Chardonnay* has a William Morris effect with alternating clusters of grapes and leaves that form vertical stripes.





Chardonnay **(above) and** ***Woodvale*** **(below) from Clarence House**

Greeff
The most interesting new prints at Greeff (212-683-4800) come from its **Stephanie Hoppen Collection**, created by the English gallery owner of the same name. *Stephanie's Slippers* is a print of court slippers with embroidery in acid green, sky blue, raspberry pink and gold.

Designers Guild
Tricia Guild's Designers Guild, shown in the U.S. at **Osborne & Little** (212-751-3333), has a collection of bold, simple images inspired by Finnish design. The Isika Collection includes *Hirana*, stripes of blue or white alternating with stripes in navy blue or pale blue with a white arabesque pattern. The Sukumari Collection is a series of arabesque or geometric designs in gold on crushed linen in scarlet, lime green, butter yellow and cream.

Scalamandré
The Trade Winds Collection at Scalamandré (212-980-3888) suggests exotic lands from a strictly European point of view. *Akbar's Stable* is a print of squares divided by gold, some filled with brocades, some with saddled horses. *Bajel Turco* has an English man-of-war pursuing a ceremonial barge. Scalamandré is now representing **Tassinari & Chatel**, the Lyons firm of silk weavers that has created fabrics since the time of Louis XIV. From the Sun King's bedroom at Versailles, there's a satin embroidery with thick weaving in gold and silver threads on a deep crimson that makes an image of fruits in baskets. **Altfield**, a British company that makes well-crafted reproductions, is also now represented at Scalamandré. A set of eight watercolors reproduces a Chinese Export series of the 19th century called *Silk Production* that shows each stage of the silk-making process.



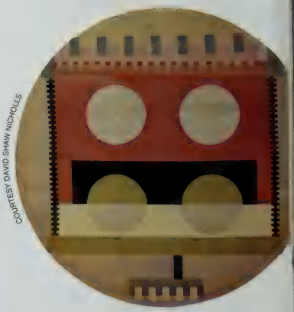


Bajel Turco **(below) and Altfield's** ***Silk Production*** **(right), both at Scalamandré**

Houlès
Houlès (310-652-6171), the French firm known for its passementerie, is presenting its first collection of fabrics, seven printed designs on cotton called L'Herbier. *Rose Pompon* has red roses and coppery leaves forming a trellis pattern; *Suzon* is a traditional toile de Jouy.



Cologne Runner **(above) and** ***Atlanta*** **(below) by David Shaw Nicholls**



David Shaw Nicholls
The rugs of David Shaw Nicholls (212-388-1000) have taken a new direction since the Glasgow-born designer started working in New York (AD-at-Large, Apr. 1993). *Atlanta* and *Cologne Runner* from his Cosmo-Cities Collection both have circular motifs. *Mahal* from the Sikri Collection evokes Charles Rennie Mackintosh.

TO THE TRADE



COURTESY WLODEK SZUSTKIEWICZ

A ca. 1800 frame (left) belonging to the Guinness family, with a reconstructed crown

AN IRISH POLISH

Since he moved from Poland to County Kildare in 1987, **Wlodek Szustkiewicz** has participated in numerous Irish historic restorations. Trained in carving and gilding in his native country, Szustkiewicz immediately secured commissions from private and public clients, including the National Trust and the Office of Public Works, the state body responsible for cultural heritage. Among his projects are a horse-drawn coach used by the 19th-century Irish patriot Daniel O'Connell and the elaborately carved pulpit, bishop's throne and baptismal font in St. Aidan's Cathedral, which was designed by Pugin. He recently made copies of four gilt side tables originally designed by Sir William Chambers for the Long Gallery of Castletown House and has been getting requests to restore furniture. "As far as possible, I use traditional methods and materials in my work. I use recipes of the past instead of modern synthetic materials," he says. Wlodek Szustkiewicz, 353-1-627-0548.



COURTESY BRAHMS-NETSKI ANTIQUE PASSAGE



COURTESY BRAHMS-NETSKI ANTIQUE PASSAGE

A ca. 1920 commode (left) and an 18th-century Italian console (above) with 1930s plaster shell sconces

PURELY PEWTER



COURTESY HYMAN PISTON ANTIQUES

COURTESY HYMAN PISTON ANTIQUES

Decades ago Fay Piston's father-in-law, Joseph, repaired pewter for the Metropolitan Museum of Art as well as for private clients. That evolved into an antiques business, and now **Hyman Piston** offers a unique collection (left) of 18th- and early-19th-century pewter whale-oil lamps, French lavabos (urns with spigots for use in pre-plumbing bedrooms), 17th-century chargers, 19th-century Dutch coffee urns and 18th-century American porringers. Hyman Piston Antiques, Manhattan Art and Antiques Center, 1050 Second Ave., New York, NY 10022; 212-753-8322.

INVENTIVE INVENTORY

New to the assortment of antiques shops on East 60th Street in Manhattan is **Brahms-Netski Antique Passage**, where Mark Hampton, Joanne de Guardiola and Bunny Williams have bought such decorative items as a Neoclassical chandelier and an 18th-century Italian painted console. "They have a hodgepodge—fantasy furniture, painted furniture, chandeliers and little tables—all done with a very creative eye," says de Guardiola, who spotted a Venetian painted table styled like a Louis XV console with a small amount of gilding and a *faux-marbre* top. "We try not to go in one direction," says Michael Netski. "We have Italian, Spanish, 18th century to the 1940s and '50s, Art Moderne from France, things that aren't the norm. We have some painted pieces, like an Italian Rococo secretary, a 1940s Baker low table with a silver- and gold-leafed glass top, a 1940s tole chandelier that looks like a Chinese pagoda." The inventory includes substantial pieces as well, such as a Biedermeier console and a Dutch Baroque bureau-cabinet with a silk interior. Brahms-Netski Antique Passage, 234 E. 60th St., New York, NY 10022; 212-755-8307. □

A listing of the designers, architects and galleries featured in this issue.

Pages 26–29:
DIANA KELLOGG ASSOCIATES
145 HUDSON STREET
NEW YORK, NEW YORK 10013
212/966-1120

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MALMAISON ANTIQUES
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NEW YORK, NEW YORK 10021
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Pages 38–47:
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EDMUND HOLLANDER DESIGN
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Pages 68–73:
MUSEO ERNEST HEMINGWAY
FINCA VIGIA
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53-7-910-809

Pages 74–79:
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JONAS DAMON
133 WEST FOURTEENTH STREET
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BABEY•MOULTON, INC.
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Pages 94–99:
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Pages 100–105:
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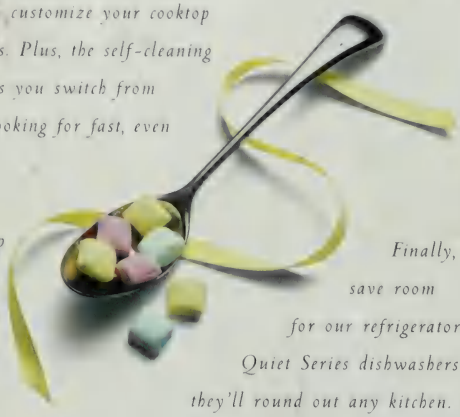
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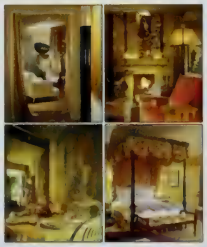
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COVER: The residences of, clockwise from upper left, Philippe B. Oates (page 126), Mimi London (page 148), Mark Hampton (page 118) and Diane Burn Bertuzzi (page 222). Top photographs by Mary E. Nichols. Bottom photographs by Durston Saylor. ABOVE RIGHT: Renny Saltzman's house in East Hampton. Photography by Timothy Hursley. See page 140.

FEATURES

118 MARK HAMPTON
Classical Comforts for His Family's Southampton Retreat
Text by Aileen Mehle
Photography by Durston Saylor

126 PHILIPPE B. OATES
Light Palette and Clean Lines for the Designer's Los Angeles Duplex
Text by Peter Haldeman
Photography by Mary E. Nichols

140 RENNY SALTZMAN
Complementing Contemporary Volumes in East Hampton
Architecture by Richard Meier, FAIA
Text by Joseph Giovannini
Photography by Timothy Hursley

148 MIMI LONDON
The Continuing Evolution of a Lloyd Wright House in Los Angeles
Text by Pilar Viladas
Photography by Mary E. Nichols

156 MICHAEL CHRISTIANO
Interior Logic Defines a Manhattan Duplex
Text by Jeffrey Simpson
Photography by Jaime Ardiles-Arce

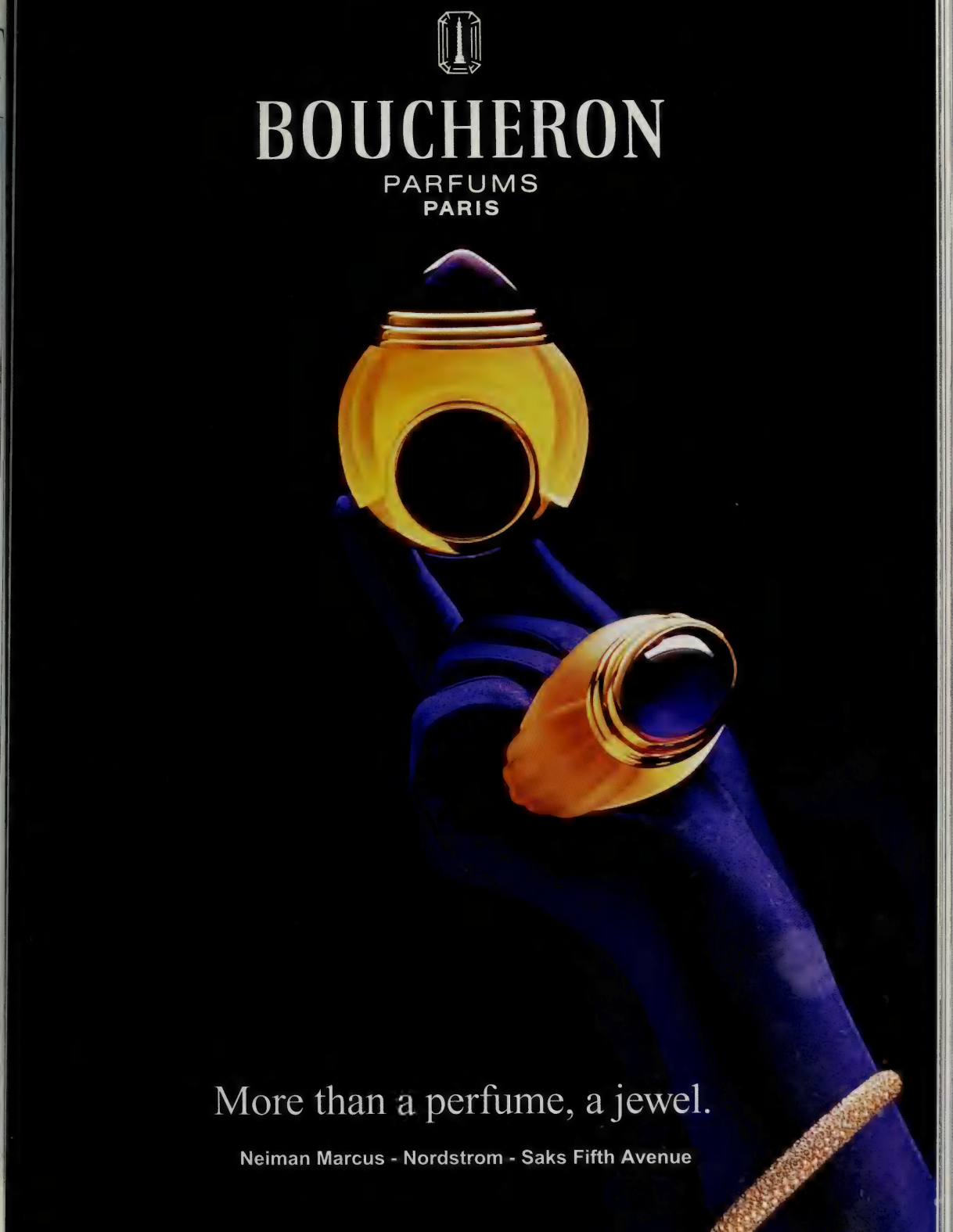
162 SUZIE FRANKFURT
Wide-Ranging Influences Invigorate a Massachusetts Farmhouse
Text by Steven M. L. Aronson
Photography by Richard Mandelkorn

174 STEPHEN SHADLEY
Preserving an 1890s House in the Catskills
Text by Cynthia Zarin
Photography by David Glomb

182 NANCY PIERREPONT
An English Envelope for Fine Art in New York
Text by Susan Mary Alsop
Photography by Billy Cunningham

188 JOHN COTTRELL
Rejuvenating the 1920s Spirit of a Los Angeles Landmark
Architecture by Gordon B. Kaufmann
Text by Michael Frank
Photography by Mary E. Nichols

continued on page 8


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196 **Brian McCarthy**
Continental Flair for a New York Apartment
Text by Stephen Drucker
Photography by Durston Saylor

202 **Christopher Vane Percy**
A Bold Spirit Refreshes the Venerable Island Hall in Cambridgeshire
Text by Elizabeth Lambert
Photography by Simon Brown

208 **Karin Blake**
An East Coast Farmhouse in Montana
Architectural Design by Clive Bridgwater
Text by Verlyn Klinkenborg
Photography by Dave Marlow

222 **Diane Burn Bertuzzi**
A Secret Garden in Rome
Text by Elizabeth Helman Minchilli
Photography by Durston Saylor

DESIGN CLASSICS

134 **Elsie de Wolfe**
The Decorator's Villa Trianon in Versailles
Text by Tony Duquette
Photography by Derry Moore

168 **Nancy Lancaster**
The Doyenne of the Country House Style in London and at Haseley Court
Text by Robert Becker
Photography by Derry Moore (London) and Horst (Haseley Court)

216 **Michael Taylor**
The California Look Creator in San Francisco
Text by Penelope Rowlands
Photography by Russell MacMasters

DEPARTMENTS

17 **Letters**

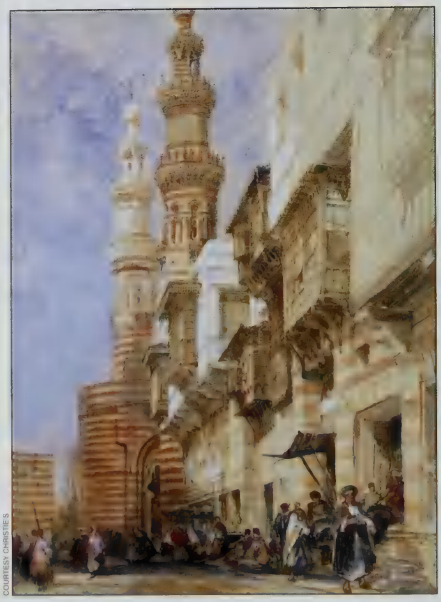
20 **Contributors**

25 **AD-at-Large**
Inside the Design World

36 **Designers on Design: Designers' Own Lines**
Their Latest Furnishings and Textiles Are Unveiled

42 **Designers on Design: Designers' Own Collections**
What They Collect for Themselves—and Why

Scottish artist David Roberts's 1838 *The Gate of Metwaley, Cairo*. See page 30.



COURTESY CHRISTIE'S

58 **Designers on Design: Designers' Custom Furnishings**
A Behind-the-Scenes Look at How a Unique Piece Is Developed

64 **Designers on Design: Designers' Favorite Things**
Selecting the One Object They Could Not Live Without

74 **AD Travels: Shopping in Venice**
Exploring Italian Design with John Stefanidis
Text by Elizabeth Lambert
Photography by Daniel H. Minassian

88 **Historic Design: Stephane Boudin**
The Master of Classic French Taste
By Jeffrey Simpson

102 **Portrait: Jacqueline Kennedy Onassis**
Remembering the Indelible Style of an American Icon

112 **AD Electronica: The Next Page in Publishing**
How On-Demand Printing Will Transform the Industry
By Nicholas von Hoffman

242 **To the Trade**
Design World Sources

259 **Reader's Directory**

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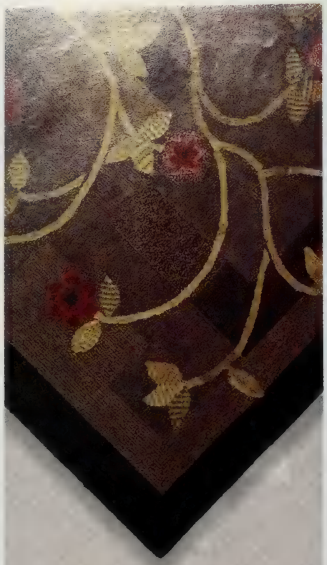
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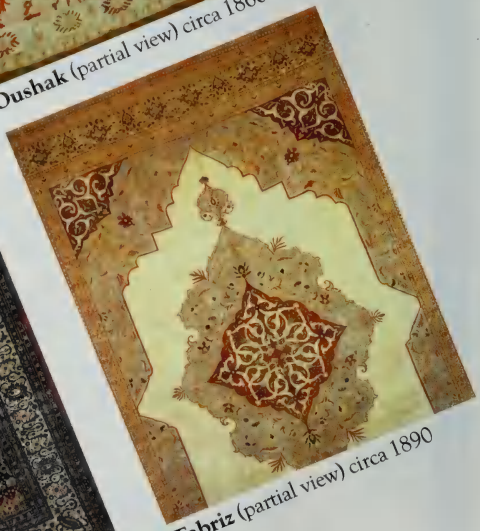
Agra (partial view) circa 1880



Lavar Kerman circa 1870



Oushak (partial view) circa 1860



Tabriz (partial view) circa 1890



Kashan circa 1890

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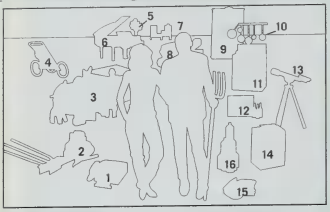
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AMERICAN EXPRESS
CARDMEMBERS GO SHOPPING

JAMES CARVILLE
MARY MATALIN

{Political strategists, writers, lovebirds}



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3. Kid gear
4. Baby jogger *(3.2 miles logged through treacherous cow pasture)*
5. Long-stemmed roses
6. Baby grand piano
7. Easy chairs *(more mileage logged than baby jogger)*
8. Riding mower
9. Books, nonfiction
10. Calphalon cookware
11. Gourmet gas range
12. Bordeaux, 1989
13. 60mm telescope
14. Paper shredder *(if only it could talk)*
15. Baseball gloves
16. Maalox *(breakfast of campaign strategists)*

"THE PICTURES CAPTURE THE EXOTIC BEAUTY OF THE CARIBBEAN."

I was delighted to see your May 1996 AD-at-Large feature on Charlotte Perriand. This little-acknowledged designer played a key role in defining contemporary furniture. Several of her designs are well known but often attributed to her male collaborators or associates. It is time that Mme Perriand received the recognition she deserves.

ROSANNE SOMERSON
FURNITURE DESIGN DEPARTMENT
RHODE ISLAND SCHOOL OF DESIGN
PROVIDENCE, RHODE ISLAND

I wanted to commend you on the photographic excellence in your May issue, and specifically in the article entitled "Richard Branson's Virgin Paradise." The pictures capture the exotic beauty of the Caribbean so well that I can envision myself effortlessly meandering about Mr. Branson's exquisite getaway.

LAURA K. KING
SAN FRANCISCO, CALIFORNIA

As much as I love your magazine, I have to wonder how Edward Steichen's famous photograph of Gloria Swanson, shown on page 157 of the May issue, came to be attributed to Man Ray.

DIANE PLENINGER
ANCHORAGE, ALASKA

As an architect and a native of Dearborn, Michigan, I was pleased to read your article on the Henry Ford Estate (Historic Houses, May). However, I must take issue with your author's generalization of Dearborn as an "uninspired" setting. Dearborn is a community of much more than "chain-link fences and gas stations." Perhaps more thorough research should be done by your magazine before such statements are made. As Henry Ford himself once said, "Education is the greatest force in civilization."

WALTER P. WYDERKO II
ANN ARBOR, MICHIGAN

I just want to take a moment to express my appreciation for the wonderful article "Antiques: Exotic Doors from the East" in the May issue. Not only is the subject fascinating but the photography is equally impressive.

MONICA GALLACHER
NEW YORK, NEW YORK

I must congratulate and thank you for the fabulous article "Exotic Doors from the East." My door, featured on page 169, sold immediately and is now hanging on a wall in Aspen, Colorado. I have received numerous favorable reviews of the story from clients and colleagues alike. With the help of articles like this, the antique furniture and design industries are sure to flourish.

MICHAEL CONNORS
NEW YORK, NEW YORK

Unfortunately, the number listed in the McGuire/Orlando Diaz-Azcuy feature (To the Trade, page 153) in the July 1996 issue is incorrect. The correct number is 415/626-1414.

KATHY LASSEN-HAHNE
MCGUIRE
SAN FRANCISCO, CALIFORNIA

I found it interesting that the owner of the Park Avenue apartment shown in "Formal Modernism on Park" (May) blithely excused her use of mahogany by saying that it came from a long-dead tree or a managed plantation, yet supported environmental organizations that condemn the lumber industry for salvaging dead and dying timber and intensively managing forest lands. These same environmentalists last fall chained themselves to a "mahogany" bed (it was actually made of pecan) at the International Home Furnishings Market in High Point, North Carolina. I don't need to remind you how many of your advertisers and readers depend on the High Point market and the lumber industry itself for their livelihood. Can't we inject some sense into this debate? As the apartment owner said, "There's . . . a responsible way to enjoy your privilege."

MARY J. JORDAN VACCARELLA
GRANITE FALLS, NORTH CAROLINA

The editors invite your comments, suggestions and criticisms.
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Mary and James, let's just say, don't always see eye to eye. One thing they do agree on, however, is the American Express® Card. That's because the Card is welcomed at all kinds of places, for everything from paper shredders to stuffed animals. (A donkey or elephant, perchance?)

You can find stuff like James and Mary's at these establishments:

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The Sharper Image

And if you're in James and Mary's neighborhood, Shenandoah Valley, VA:

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Hayden Music
Jim's Appliance
Lowe's Home Improvement Warehouse
Sports Depot
Lull-A-Buys
Valley Flower Shop
Giant Food

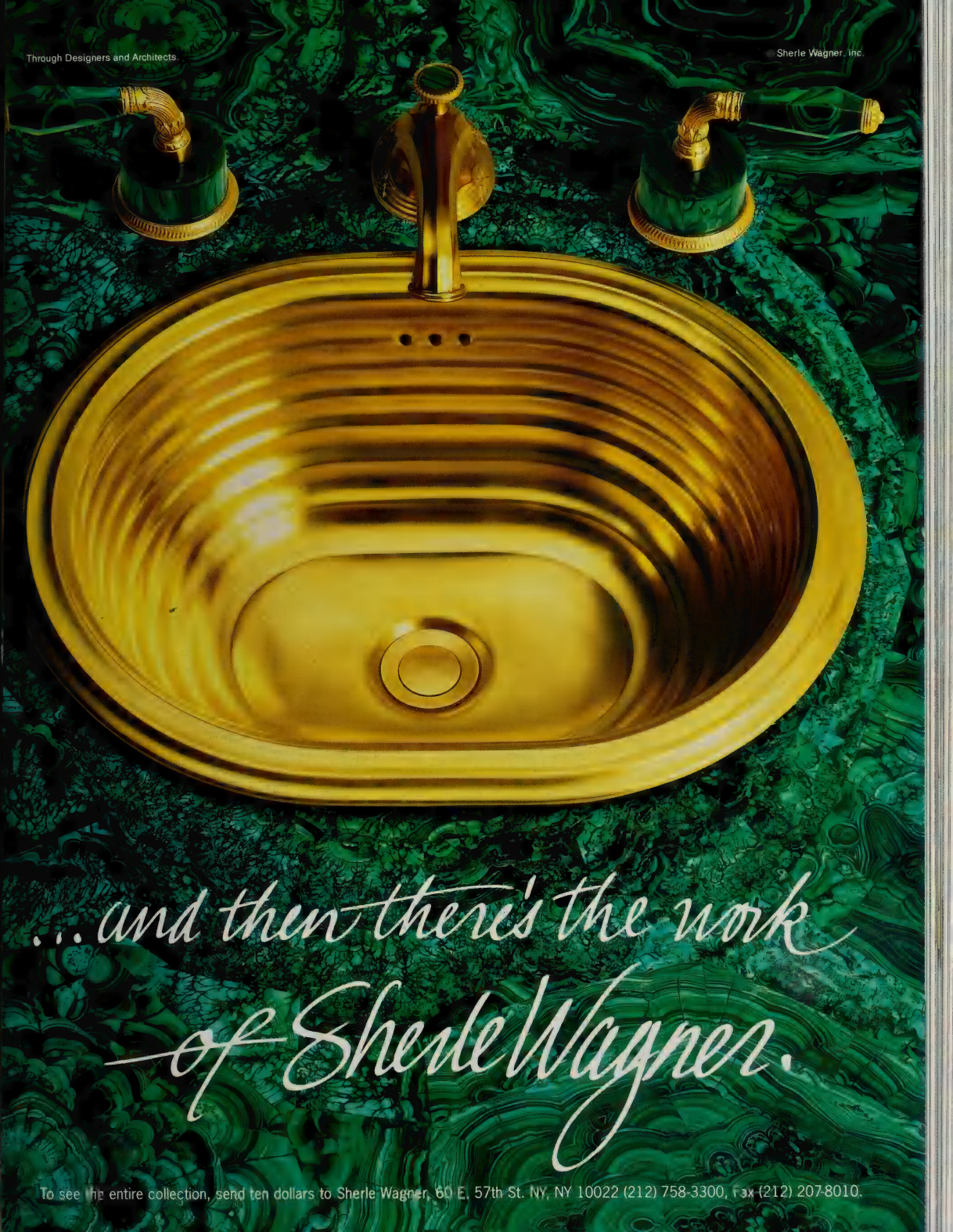


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KENNETH NOLAND

We use the label Collector's Edition very carefully, but in the case of this issue, it's fully justified. It's rare to see such an in-depth collection of representative work by major designers, and we believe this issue will be held on to and consulted for years to come. In fact, we're planning to make Designers' Own Homes an annual theme, and we'll highlight another select group of designers' residences next September. Let us know what you think. Meanwhile, our October issue features an exciting range of contemporary architecture (houses by Mario Botta, Hugh Newell Jacobsen, Mark Mack and Bartholomew Voorsanger) and interior design (projects by David Anthony Easton, Juan Montoya and Craig Wright). We also present a San Francisco shopping trip with Paul Vincent Wiseman, a compelling memoir by novelist Robert Stone and a visit with Cher, who is constantly reinventing herself—and her interiors.

Paige Rense

Editor-in-Chief

Susan Mary Alsop is a historian and an *Architectural Digest* contributing writer. Her books include *Yankees at the Court*, *Letters to Marietta* and *Lady Sackville*.

Steven M. L. Aronson, an *Architectural Digest* contributing writer, is the author of *Hype* and the coauthor of *Savage Grace*. He is currently writing *Class Act: The Life of Leland Hayward* for Doubleday.


DANIEL ALGRAY

Robert Becker is the author of *Nancy Lancaster: Her Life, Her World, Her Art*, which was published in February by Knopf.

Tony Duquette is an artist and designer based in Los Angeles.

Stephen Drucker is a writer and editor who lives in New York City.

Michael Frank's essays, articles and fiction have appeared in *The New York Times*, the *Los Angeles Times*, *Glimmer Train* and *Antaeus*.

Brendan Gill, an *Architectural Digest* contributing writer, is chairman emeritus of the New York Landmarks Conservancy and the Institute for Contemporary Art. His book *Late Bloomers* was published in May by Artisan.

Joseph Giovannini, an *Architectural Digest* contributing writer, has written about architecture for *The New York Times* and the *Los Angeles Times*. He is working on a book about contemporary architecture.

Peter Haldeman is a freelance writer who lives in Los Angeles.

Verlyn Klinkenborg, the author of *Making Hay* and *The Last Fine Time*, is writing *Becoming a Hand*, a book about a western horse trainer.

Elizabeth Lambert is an *Architectural Digest* contributing writer who lives in London.


BILLY CUNNINGHAM

John Loring, senior vice-president and design director of Tiffany's, wrote six lifestyle books edited by Jacqueline Onassis. His latest work, *A Tiffany Christmas*, will be published next month by Doubleday.

Aileen Mehle is an *Architectural Digest* contributing writer and the author of the "Suzy" column for *W* and *Women's Wear Daily*.

Elizabeth Helman Minchilli is a freelance writer who lives in Rome.


PENNY WOLIN

Penelope Rowlands is a former Paris correspondent for *ARTnews* who has also contributed to *Vogue*, *Art & Auction*, *Metropolis* and *Premiere*.

Jeffrey Simpson is an *Architectural Digest* contributing editor and the author of *The Hudson River 1850–1918*. His family memoir, *American Elegy*, is being published this month by Dutton.

Pilar Viladas, an *Architectural Digest* contributing writer, was the recipient of a 1995–96 Loeb Fellowship in Advanced Environmental Studies at Harvard. Her latest book, *California Beach Houses: Style, Interiors, and Architecture*, will be published in October by Chronicle Books.

Nicholas von Hoffman, an *Architectural Digest* contributing writer, is a playwright, novelist and journalist whose work has appeared in *The New Republic*, *The New York Review of Books* and *The New Yorker*. Among his many books are *Make-Believe Presidents*, *Citizen Cohn* and *Capitalist Fools*.

Cynthia Zarin has written for *The New York Times Magazine* and *The New Yorker*. Her most recent collection of poetry, *Fire Lyric*, was published in 1993 by Knopf.

20 THINGS YOU SHOULD DO IN THIS LIFETIME.

1) Visit the country your ancestors called home.
2) Leave a dollar where a kid will find it.
3) Fly over the Grand Canyon in a helicopter.
4) Lend money to a friend without expecting it back.
5) Have a suit made by a Savile Row tailor.
6) Ride in a gondola down the Grand Canal in Venice.
7) Teach a class.
8) See the sun rise over the ruins at Machu Picchu.
9) Plant a tree.
10) Fly on the Concorde.
11) Stand on the Great Wall.
12) Make your own beer.
13) See an opera at La Scala in Milan.
14) Learn to speak French.
15) Take a balloon ride over the Serengeti.
16) Hang up on a lawyer.
17) Kiss someone passionately in public.
18) Play the Old Course at St. Andrews.
19) Shoot the rapids on the Snake River in Idaho.


20)


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AD AT LARGE



JOHN CRUMA (COURTESY CHRISTIE'S NEW YORK)

THE CHINESE CONNECTION

On the heels of an auction of Ming and Qing furniture in Beijing in October, Christie's New York will auction what it calls the world's largest and most important collection of Ming Dynasty furniture crafted in the 16th and 17th centuries during China's golden age of furniture. The entire collection of the **Museum of Classical Chinese Furniture**, some 150 pieces in all, goes on the block Sept. 19. "It's an encyclopedic collection representative of different hardwoods—*huanghuali*, *zitan* and *jichimu*," says Theow Tow, senior director of Christie's Chinese art department in New York. Three pieces are the only known surviving examples of their kind, such as a large screen with a removable central panel, estimated at $350,000 to $450,000. The collection was assembled over the past eight years by the California-based Fellowship of Friends. Curtis Evarts, a member of the association and curator of the collection, and Wang Shixiang, China's foremost expert on classical Chinese furniture, thoroughly researched each piece. Evarts says the group will now concentrate on 18th- and 19th-century French art, sculpture, garden ornaments and cast-iron fountains, which complement the fellowship's headquarters in Renaissance, California. "The building is French Neoclassical with English-style rose gardens around it. French furniture will go well there," says Evarts. Christie's, 502 Park Ave., New York, NY 10022; 212-546-1000.

EAST MEETS EAST

In the 1970s, when Mary Ann and Howard Rogers were living in Japan, they led a simple, scholarly life, teaching, writing and visiting museums, private collectors and dealers to study Chinese works of art. A gift of a Cizhou jar in return for some translations they provided awoke the collecting bug. "Because we were merely teachers earning a modest living, we started selling things in order to buy others," says Mary Ann Rogers. After years of dealing privately in Japan under the name **Kaikodo** ("the hall of embracing antiquity"), she and her husband bought a five-story town house in New York, where in September they officially open their first gallery of Chinese works of art. Scholars at heart, they have devoted the first floor to a library. Their collection covers the Neolithic period to the Qing Dynasty. They plan to maintain their house in Kamakura while their New York town house is overseen by their nephew Don Collins. By appointment only. Kaikodo, 164 E. 64th St., New York, NY 10021, 212-223-0121; 640 Yamanouchi, Kamakura 247, 81-467-46-6630.



JOHN BIGELOW TAYLOR



JOHN BIGELOW TAYLOR



JAMES KUNE

A bookcase, armchair and painter's table (above left) and a *zitan* sofa (left), from the Museum of Classical Chinese Furniture

A 9th-century B.C. bronze Hu wine vessel (top) and a pair of painted earthenware drummers and drum (above) at Kaikodo

continued on page 26

AD AT LARGE

ARTISTIC PROMOTION

Mrs. Parish and I talked about promoting up-and-coming artists, but we didn't get to do it in her lifetime," says Albert Hadley. "We had an inside room at our office to show slides. It was dark, dreary and suffocating. We recently tore it out, took down some walls and made this room." The room at **Parish-Hadley** is plain, but Hadley's plans are grand. He intends to show the work of a painter, sculptor or photographer every couple of months—Cornelia Kubler Kavanagh's four monumental stone garden sculptures (right) representing the seasons occupied the room in June, and a photography show is set for the fall. He has also tentatively scheduled for December a small exhibit featuring fantasy furniture and objects. In between exhibits, the room is inhabited by select Parish-Hadley chairs, tables and mirrors. The Parish-Hadley events aren't limited to art and furniture. In February Hadley, an avid reader and patron of the arts, hosted a book party for Robert Becker, who penned the recent biography of Nancy Lancaster (see p. 168), and he'd like to do something similar should another tome pique his interest. "The room gives us a chance to promote artists, and it lets us see people and entertain," says Hadley. By appointment only. Parish-Hadley, 305 E. 63rd St., New York, NY 10021; 212-888-7979.


FELICIANO

AFRICA UNBOUND

There's such a sacred feeling about old pieces used on a daily basis—it's wonderful to be able to reuse them today," says **Tucker Robbins**. Designers Jed Johnson and Juan Montoya have found their way to Robbins's warehouse on the Manhattan riverfront, where he has three floors crammed with archaic tables, chairs carved from tree trunks (below), and slabs of raw mahogany from the Philippines, Southeast Asia and Africa. Robbins has antiques, such as 18th-century Philippine colonial pedestal tables. He also uses tribal objects in unexpected ways, such as putting a top on a mortar shaped from a tree trunk and using it as a low table; and he takes slabs of rosewood and ironwood, harvested in the 18th century in the Philippines, and matches them to legs from a 19th-century sugar press. Tucker Robbins, 366 W. 15th St., New York, NY 10011; 212-366-4427.


FELICIANO

AESTHETIC APPEAL

An Aesthetic Movement ebonized vitrine (right) by Kimbel and Cabus has Japanesque and medieval details


FELICIANO

William Turner's choice Aesthetic Movement chairs, tables, platters and hanging shelves have been moved to the 56th Street Art and Antiques Center. Turner sticks to the designation "Aesthetic Movement" for his handcrafted, strongly Japanesque pieces from the 1870s and 1880s because, he says, "I have no 20th-century objects whatsoever." Among his pieces is an ebonized vitrine by the New York firm Kimbel and Cabus, which made furniture it called Modern Gothic, as well as a blond-wood sideboard made in 1880 by the English firm Lamb of Manchester. He also has a set of octagonal plates by Christopher Dresser. Turner Antiques, 160 E. 56th St., New York, NY 10022; 212-935-1099.

continued on page 28


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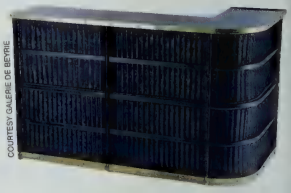
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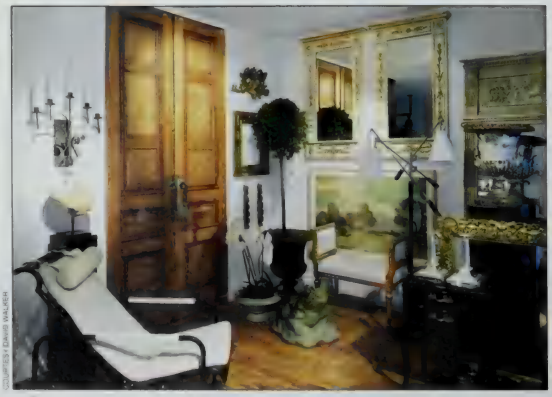
Soubrier (above), a three-story treasure house of antiques in Paris utilized by the French film industry for set designs and props, has remained in the same family for 150 years. It's a repository of thousands of pieces of 17th- to 20th-century furniture in every style, in every period and from every country. On the first floor are the latest finds: a set of four Louis XIV armchairs, an 1820 Spanish console table in walnut and alabaster. Elsewhere the furniture is arranged by country of origin or style. In the Moorish corner, everything is encrusted in mother-of-pearl and the paintings are Orientalist. There's a Charles X area and a Japanese department. Louis Soubrier devotes three rooms to such Art Déco pieces as a Printz secretary and a cabinet by Jean Pascaud. A lacquered table with a parchment top made by Soubrier in the first half of the century recalls the time when the design house was manufacturing its own line of furniture. Soubrier, 14 rue de Reuilly, 75012 Paris; 33-1-43-72-93-71.

FRENCH FLAIR

"I always dreamed of living in New York. It's more dynamic here," says Paris dealer Catherine de Beyrie, who with her husband, Stéphane, has opened **Galerie de Beyrie**, a vast loft in SoHo from which they sell their 1940s and '50s French architectural furniture and sculpture. They have a bar (below) made in 1945 by Jacques Adnet; ceramist George Jouve's *La Cocotte*, sculpted in 1950 and from the Jouve family collection; a 1949 wooden cabinet from Jean Prouvé's workshops; and a mahogany buffet that the French wood sculptor Alexandre Noll made for himself in 1960. They have three pieces from the 1920s—a prototype table by Pierre Chareau, a table Le Corbusier designed for the Armée du Salut dining room, and a pair of prototype armchairs by Prouvé. By appointment only. Galerie de Beyrie, 393 W. Broadway, New York, NY 10012; 212-219-9565.



COURTESY GALERIE DE BEYRIE



COURTESY DAVID WALKER

OBJECT LESSON

"A lot of my clients want the classic with the modern. They want modern things, but they want a soft, warm interior with a collection of objects, nothing sparse," says designer David Walker. **Studio 19**, his new atelier and shop (left), offers a sampling of his inventory of modern furniture, French and Italian classic chairs, antique frames and garden accessories. He had a 1928 Marcel Breuer chrome chair in the window recently, and elsewhere were 1960s Italian lounge chairs, a Charles Pfister upholstered square chair, an all-white Knoll womb chair and a few 1950s and '60s floor lamps. The worktable where he creates topiaries for clients is a permanent fixture, as are the 19th-century American doors that separate the showroom from his design studio in the back. Studio 19, 19 Commerce St., New York, NY 10014; 212-337-0085.

continued on page 30

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BIBLICAL PROPORTIONS

Despite reproductions on table mats, airline menu covers and other unlikely places, **David Roberts**'s famous sketches of the Middle East and the Holy Land continue to hold their value and attraction. A volume of some 30 lithographs of Egypt and Nubia by the 19th-century Scottish artist sold at Christie's London in May for $30,000—a record price, considering that the illustrations were not colored and the pages were falling out of the damaged binding. In June Sotheby's in London sold the complete six-volume first edition of Roberts's images, published in 1842 and hand-colored at the time of publication, for about $135,000. Singly, his full folio views of ancient Egypt and Petra—the most sought-after works in the collection—fetch around $1,200.

A member of the Royal Academy, Roberts made his journey in 1838–39, sketching biblical sites and the antiquities of Egypt and Jordan along the way. Shortly after he returned to England, his sketches were published as engravings. "They're colorful, they're well known, and they hold their value," says Catherine Slowther, Sotheby's rare-books expert. And the supply of full-color originals is dwindling. The first edition had a print run of only 599 copies.

London is still the leading David Roberts market. Specialist dealers include Henry Sotheran, 80 Pimlico Rd., London SW1W 8PL, 44-171-730-8756; Schuster Gallery, 14 Madox St., London W1 R9PL, 44-171-491-2208; and The Mathaf Gallery, 24 Motcomb St., London SW1 8JU, 44-171-235-0010.



COURTESY CHRISTIE'S

David Roberts's *The Gate of Metwaley, Cairo*, 1838 (right), and a lithograph plate from his book with Louis Haghe on the Holy Land (below)



COURTESY SOTHEBY'S

DESIGN TITLES

Some of the rare volumes offered at the **International League of Antiquarian Booksellers Book Fair** in San Francisco Sept. 6–8 include *Un Intérieur Moderne par Maurice Dufrêne*, a portfolio of 18 Art Nouveau pochoir prints; John Buonaratti Papworth's *Rural Residences*, which contains 27 aquatint plates of designs for cottages, villas and other ornamental buildings; and several books by or about Frank Lloyd Wright, such as *The Japanese Print*, published in Chicago in 1912. Jeffrey Thomas of San Francisco, Marilyn Braiterman of Baltimore and Hugh Pagan of London are some of the dealers specializing in architecture and related books. Apart from volumes on art and architecture, there are medieval manuscripts, *livres d'artistes* and autographs in all price ranges. Wright's *Drawings for a Living Architecture* is priced at $850, while the earliest confirmed printing in the world, *Wooden Pagoda and Printed Buddhist Charm Scroll*, A.D. 770, is being offered by Tokyo's Isseido Booksellers for $100,000. For information, contact Winslow & Associates, 801 De Haro St., San Francisco, CA 94107; 415-695-1449.

continued on page 32



COURTESY JEFFREY THOMAS



COURTESY MARILYN BRAITERMAN

An Art Nouveau illustration from Verneuil's *Etude de la Plante* (right) and a room shown in the 1926 *Le Home Moderne* (far right)

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JACQUES BETANT

SWISS SOPHISTICATION

Forget the cuckoo clock. Mimmi O'Connell is bringing her taste in decorative furnishings to Gstaad, Switzerland, with her new shop, **Port of Call** (above). She sells her signature striped fabrics in earth tones and has stocked the place to the ceiling with antique Chinese trunks and red-lacquered furniture, as well as pieces from Italy, France and the Far East. After decorating so many Swiss chalets and finding very little in the way of local furnishings, O'Connell decided to launch a second branch of her London shop and live on the floor above. "I like the feeling of the mountains and working in the woods, but there is nothing here. My clientele is getting more sophisticated and asking for more things," she says. "People always want lamps. Soft furnishings are selling well—Welsh quilts, sofas, armchairs, window seats, stools." She shows her own crewelwork and striped fabrics, and customers can see how she works with fabric by visiting her flat, where the draperies are doubled and sofas are loosely upholstered. Port of Call, Chalet National, 3780 Gstaad; 41-30-47065.

ANTIQUES IN IRELAND

Our father's main business was exporting to New York and Philadelphia," says Paul Johnston, who runs **Johnston Antiques** with his brother Chris. "A lot of simple Irish Queen Anne tables were sold as American. I go to the States and buy back the more important ones." The Johnstons, who sell their Irish and English Georgian pieces from an 1835 house outside Dublin, plan to set up shop in Dublin by year's end. Johnston Antiques, 14 Longford Terr., Monkstown, County Dublin; 353-1-284-4962.

One of the newer shops on Francis Street, Dublin's main antiques area, is that of Chantal O'Sullivan. **Sullivan Antiques** offers a mix of Irish, Georgian and Victorian furniture, paintings, even tribal art. She has a nine-foot-tall 18th-century blindfolded figure holding the scales of justice, from a building in Dublin. Sullivan Antiques, 43–44 Francis St., Dublin 8; 353-1-454-1143.

Denise and **Charles Fleury**, who have two shops, offer such Irish pieces as an 18th-century architect's table and two mid-19th-century carved marble sphinxes reportedly from Bantry House in West Cork. Fleury Antiques, 57 Francis St., Dublin 8, 353-1-473-0878; The Square, Cahir, County Tipperary; 353-52-41226.



COURTESY SULLIVAN ANTIQUES



COURTESY SULLIVAN ANTIQUES

A ca. 1880 ormolu clock (above) and a pair of ca. 1790 knife urns (below) at Sullivan Antiques

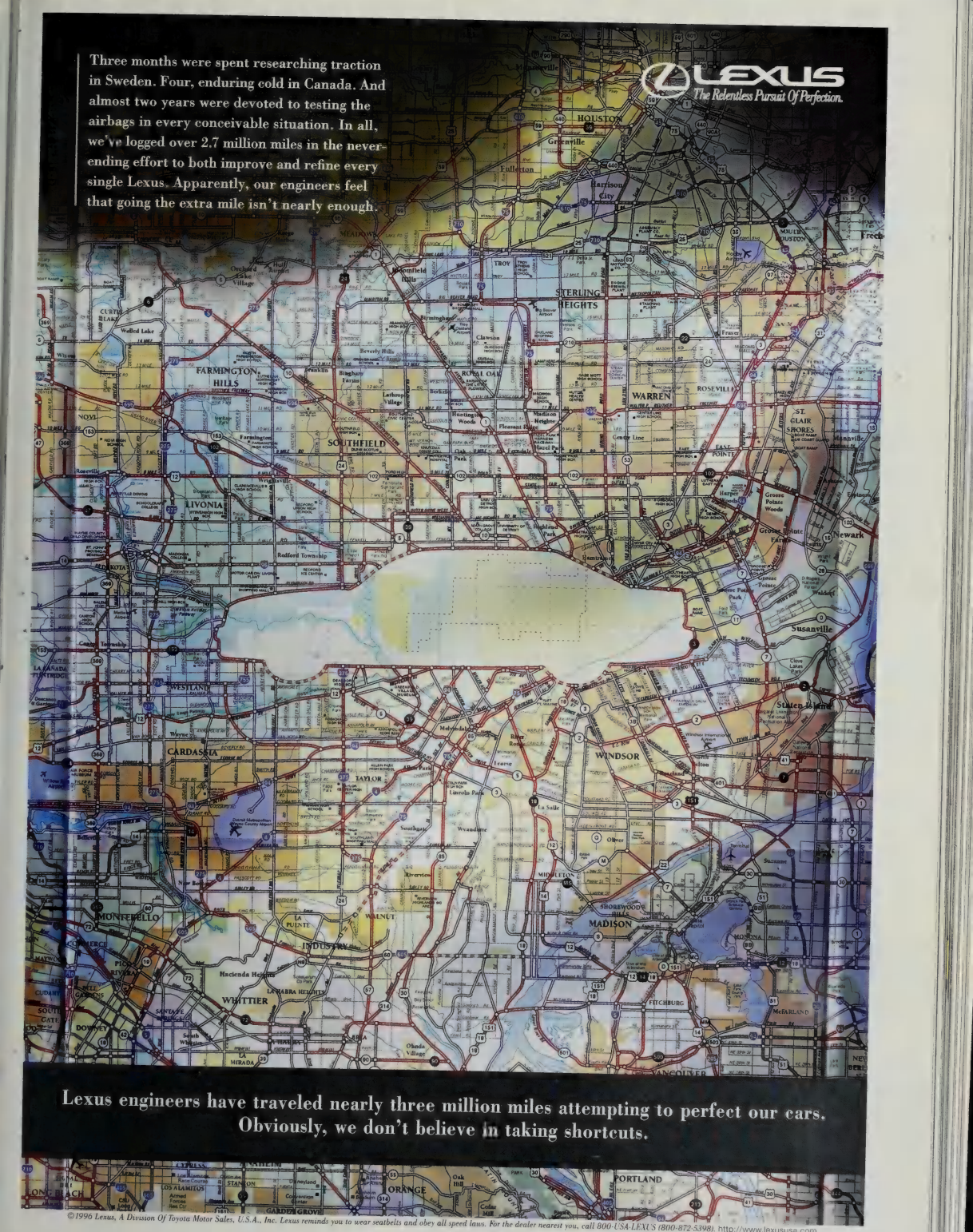


COURTESY FLEURY ANTIQUES

A pair of mid-19th-century carved marble sphinxes on plinths at Fleury Antiques

Gordon Nichol, who deals in 18th-century Irish furniture and portraits, had an early-19th-century mahogany wine cooler from the workshop of Williams and Gibton. Gordon Nichol Antiques, 67–68 Francis St., Dublin 8; 353-1-454-3322.

David Cahill supplies dealers and decorators, selling what he calls "unusual, William IV masculine type of furniture." A recent rarity was a large glass micromosaic of the Colosseum made in 1860 and believed to have been given to the duke of Flanders by the pope. David Cahill, 353-1-280-4034. □


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ROSE TARLOW

Rose Tarlow takes inspiration where she finds it, and that's just about everywhere she looks. She has three hundred to four hundred pieces in her own furniture line, Rose Tarlow–Melrose House, and the ideas don't stop. "I keep adding to my collection, but it's very busy work to maintain," Tarlow says. "It can take two to three years to get a piece of furniture made sometimes." Prototypes have to be built, then different finishes are experimented with before the final table or chair is ready. "If the process did happen overnight, I'd make thousands of pieces." Tarlow makes mantels, chandeliers, lamps, beds and more.

She has just added fifteen pieces to the line, including the Blotto desk, made of French ash veneer, and the Violet chair, in mahogany with a cane back (above). "It's about taking a piece from a period and giving it a whole new dialogue of its own but keeping the essence."

Tarlow also builds antique furniture collections for her clients and interior designers. She has even resumed buying antiques for her shop, Melrose House, during her frequent trips to London. "Regular buyers now know that there are five or six new pieces to look forward to that I've bought while traveling. It gives a sparkle to the shop." As if designing furniture and building collections weren't enough, the designer recently branched out, creating sixty-five fabrics for Scalamandré. Currently she carries five or six of her fabrics at her store. Rose Tarlow–Melrose House, 8454 Melrose Place, Los Angeles, California 90069; 213-653-2122.

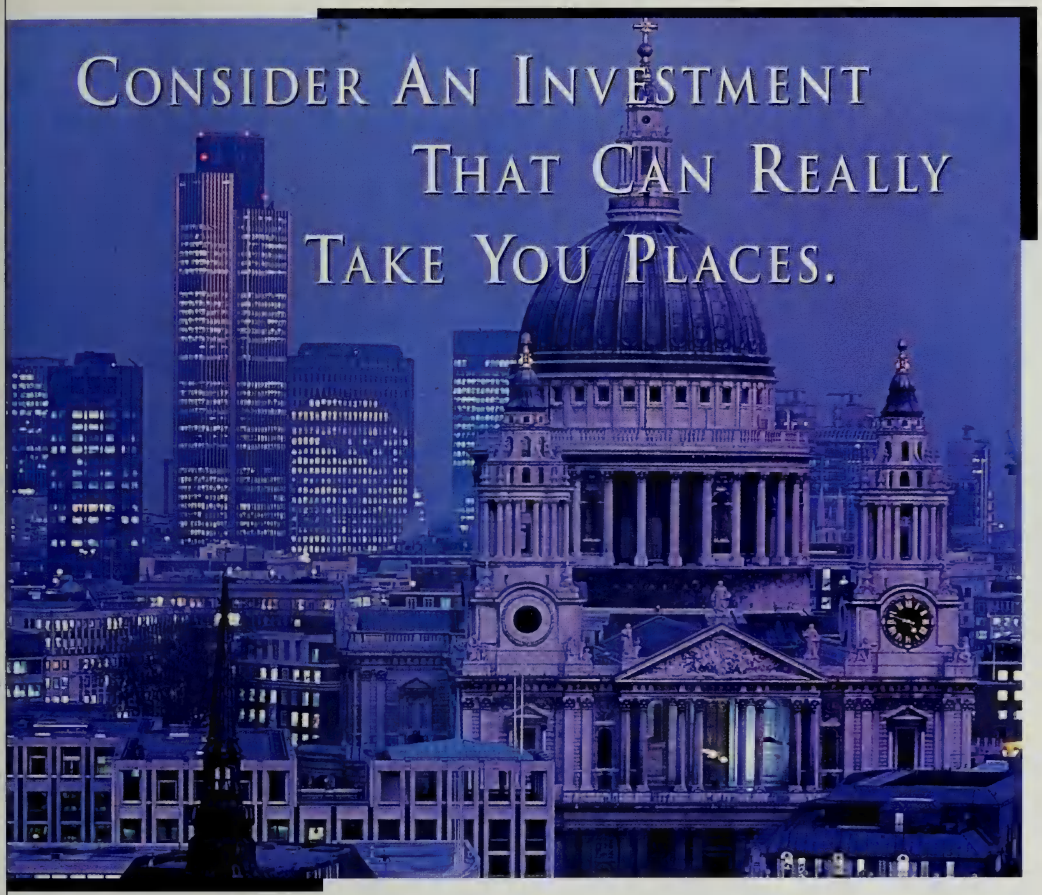
JED JOHNSON

Jed Johnson has opened a new showroom, Chelsea Editions, to house the Chelsea Editions Collection, the first group of fabrics he has designed. Johnson is starting with over sixty patterns in crewelwork, embroideries and embroidered voile (above). "I love crewelwork because it's so rare," says Johnson. "You can find antique damasks, but even if you do find old embroidery, it's too fragile to use."

Four years ago in London, Johnson met Mona Perlhagen, who owns Chelsea Textiles. Perlhagen was able to find weavers and embroiderers to re-create the antique fabrics that she and Johnson both loved. The fabrics range from an adaptation of William Morris's *Willow Bough*, which Johnson took from a fabric in his own private collection, to the seventeenth-century-style *Exotic Tree of Life*, with a stylized tree, flowers, alligators, monkeys and birds. "It took a long time to get the colors right," says Johnson about the aged-looking fabrics with their deeply colored embroideries and creamy backgrounds. He is also presenting two other collections that complement the embroideries, one of checks and one of ticking stripes.

Johnson's favorite aspect of his new showroom is the six twelve-foot-tall windows. He has hung them with crewelwork draperies and made window seats upholstered in his checks. "I like reviving lost arts and keeping things going," says Johnson. Chelsea Editions, 232 East Fifty-ninth Street, New York, New York 10022; 212-758-0005. Chelsea Textiles, 7 Walton Street, London SW3 2JD; 44-171-584-0111.

continued on page 38



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DESIGNERS' OWN LINES

continued from page 36



JIM McHUGH



IANTHE RUTHVEN

CRAIG WRIGHT

I'd like to keep these things alive. You just don't see unusual upholstered pieces anymore. Everything has huge arms and looks like boxes," remarks Craig Wright, who recently introduced a catalogue of about seventy pieces of period reproduction furniture (above), objects and accessories, which he started making in the last two years. "Because we do a lot of restoration work for clients, the reproductions have the exact same finish as the antiques. You can't tell the difference, people tell me."

While some of the reproductions are true to the originals, which the designer has owned, others are adaptations. "We took the legs off a Directoire sofa that I used to have and adapted it to an overscale sleigh bed. It's midway between a daybed and a sofa, and it's designed to have layers of pillows and cushions," says Wright, who provides a detailed description and historical background on each piece in the catalogue.

Accessories, such as hand-carved Italian Neoclassical–style dolphin candlesticks, have been popular so far. So have the Pompeian-style giltwood table and Déco-style club chairs. ("We offer them in two sizes for people who don't like to slouch back too far," he says.)

Wright also made the decision to reproduce some pieces purely for their historical value, knowing full well they won't sell in very large numbers. "The Portuguese Rococo–style armchair is very sculptural but very esoteric. Some decorators have bought it, but it's not easily understood by a lot of people. The Napoleon III upholstered chair has the oddest back and the oddest arms, but it's very comfortable. It's a very high-style line and not for the mass market." To the trade only. Quatrain, 700 North La Cienega Boulevard, Los Angeles, California 90069; 310-657-7655.

CHESTER AND SANDY JONES

If you look at the style of William Morris or Frank Lloyd Wright, there's a whole history in the late nineteenth and early twentieth centuries where all design elements were under one group's control. As a result, the look has a certain authority," says Chester Jones. When the London architect and interior designer needed carpets three years ago for a project in Athens, he turned to his wife, Sandy Jones, who had always been interested in fabrics and textiles, and a business partnership was born.

Sandy Jones now creates the carpets (above) and fabrics used on their projects, including the wall hangings, draperies, cushions, chairs, display cases and bedcoverings. "Sandy's designs have an intuitive, rough feel that's influenced in part by color field paintings and in part by primitive tribal textiles, such as the Kuba cloth from Zaire and Nigerian indigo-dyed fabrics. They're part tribal and part modern." The carpets are made in central Turkey and woven on traditional looms, which gives them a great richness and quality. "They also take a hell of a long time to weave," Chester Jones warns. "The grammar of the design in the carpets is reflected in Sandy's subsidiary fabrics for pillows and chairs." The fabrics are hand-dyed, then appliquéd or embroidered by hand.

"In a way, to be eclectic is amusing, but textiles and carpets can take over unless properly controlled," says Chester Jones. "Because we work as a team, we develop an exact relationship with interior architecture, paintings, carpets and textiles." Chester Jones, 240 Battersea Road, London SW11 4NG; 44-171-498-2717. Rugs available at New Age, 102 Wooster Street, New York, New York 10012, 212-764-4300; and Agnes Bourne, 2 Henry Street, San Francisco, California 91403, 415-626-6883. □



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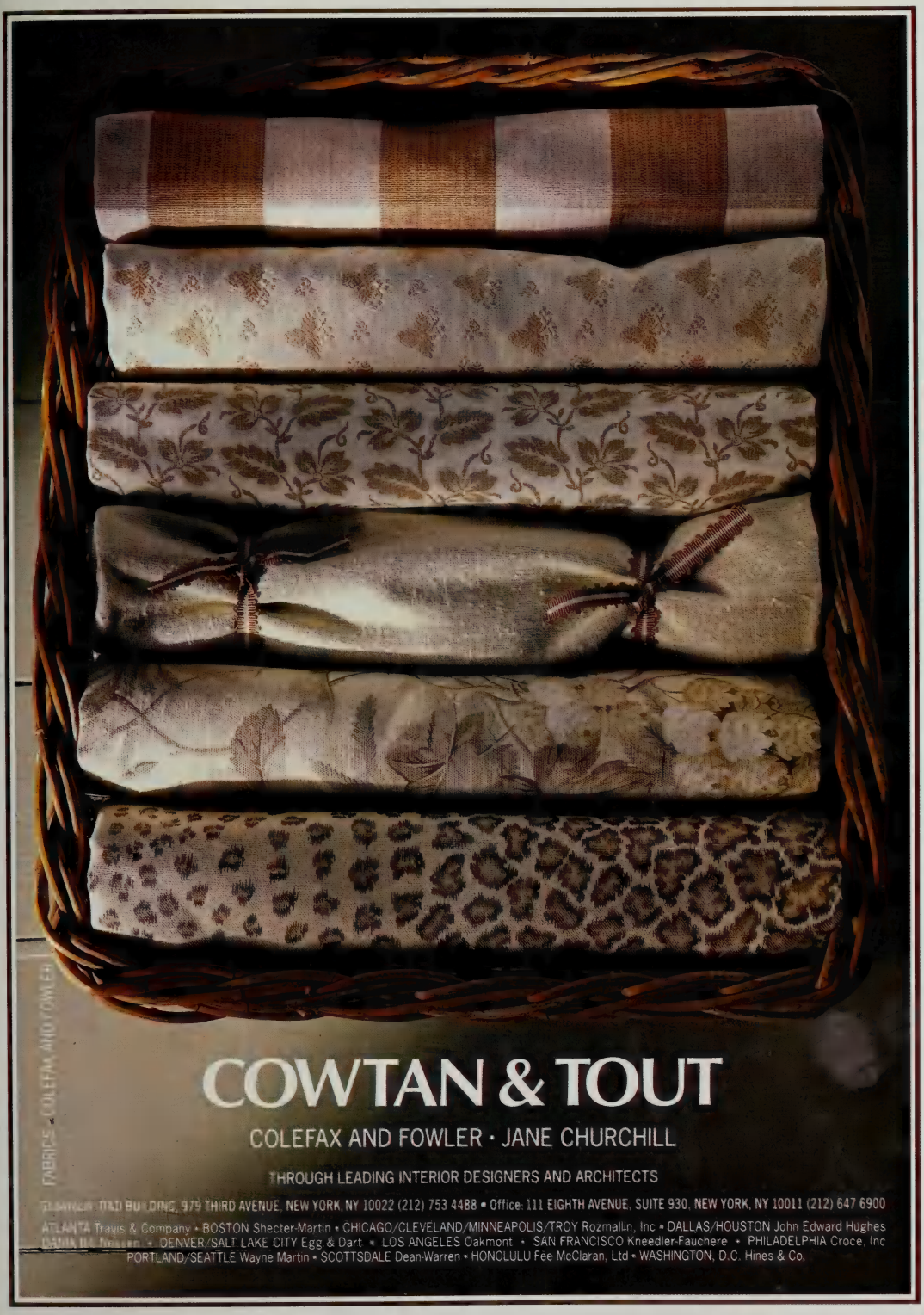
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DESIGNERS' OWN COLLECTIONS

WHAT THEY COLLECT FOR THEMSELVES—AND WHY

TIMOTHY MACDONALD

Timothy Macdonald seemed destined to assemble a collection of art and fashion photographs (right). His wife, Karen, and his late brother, Joe, were both fashion models, and, inspired by Joe's assortment of art photography, Macdonald started collecting about twenty years ago. He owns works by Richard Avedon, Henri Cartier-Bresson, Bill Brandt, Joan Miró and David Hockney. He has a portrait of his wife by Irving Penn and another that Horst took of Joe. The latter he inherited from his brother, who collected photography, art and antique furniture.

Joe also left Macdonald a Jean-Michel Frank armoire (right) made of sycamore. "It's simple, plain, monolithic. The beauty of it is in the richness of the wood," says Macdonald. "I keep it in my office because I don't want anything to happen to it, it's so extraordinary."



SCOTT FRANCES



ANTHONY BARATTA

Anthony Baratta is obsessed with lighthouses. When he and his partner, William Diamond, found their Hamptons place about eight years ago (see *Architectural Digest*, July 1994), the previous owners had left behind a lighthouse lamp. Baratta moved in the following summer, but it was gone. "I've spent the last eight years looking for that lighthouse," he says.

Baratta's collection (left) now stands at about thirty-five pieces. "I used to consider all types, anything from the 1920s to the present, but I've grown to be more discerning." The handcrafted models he prefers are from the 1940s and 1950s and look as though they were made as rainy-day projects. "These lighthouses are fantasies of the makers'. They're the hardest to find, but I do have one that's a replica of Cape Hatteras that looks like a big black-and-white candy cane."

One favorite is a white-with-red-trim lookout that stands five feet. "I've made a lampshade out of Carleton Varney fabric with a small lighthouse print. Everyone sends me cards, notes, any little lighthouse item. It's got to the point that when someone buys me a gift, it's a lighthouse." Diamond and Baratta even created their own lighthouse for the collection. "It's like a night-light on the porch, a guide so I can navigate *my* way home," says Baratta. "It was inspired by Block House Point light in Canada and scaled to the original like an architectural model."

Baratta ponders his obsession. "Maybe it's the period of architecture. I'm fascinated by mid-nineteenth-century New England lighthouses, which were influenced by the American Empire style. Maybe it's the symbolism I love, the light at the end of a storm, or hope in this crazy life. They remind me of what lighthouses really meant to navigators and sailors. They're beacons."

continued on page 46


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DESIGNERS' OWN COLLECTIONS

continued from page 42



DAVID L. AUBRY

NAOMI LEFF

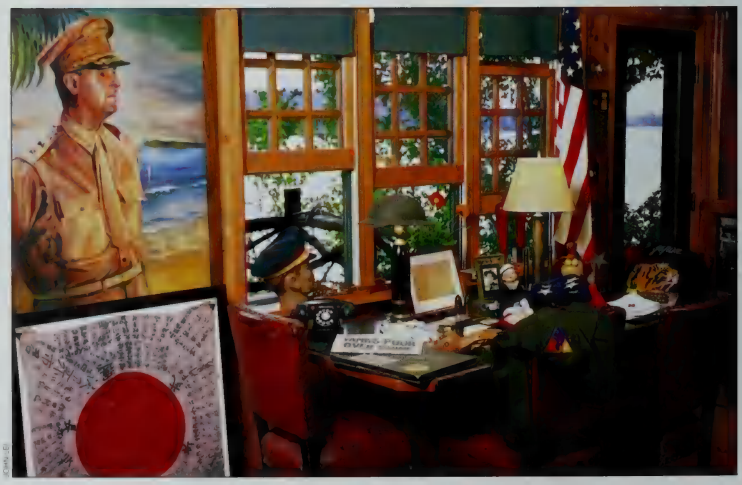
Naomi Leff encountered her first Jean Dunand vase in Paris six years ago. "I was attracted by the modern architectural form," she says. "It's amazing that something from the 1920s or earlier can look so modern." Since then Leff has managed to buy an umbrella stand, a bowl and six more unlacquered and sepia-toned vases (left), even though they are extremely hard to find.

The Swiss-born Dunand, who was trained as a sculptor, acquired a reputation for hand-hammering large receptacles from single sheets of copper. He started using inlays of different alloys or ornamenting the vases or bowls with lacquer after he met the Japanese artist Sugawara in 1912. While Leff favors Dunand's unornamented pieces, she did buy one of his lacquered vases with an eggshell finish for its handmade qualities. Leff, whose main collecting interest is in Art Déco Tiffany's and Cartier jewelry, can even wear Dunand—she's the proud owner of a pair of his hand-hammered globe earrings.

HARRY SCHNAPER

This house is my toy. It was finished in 1952, the year I was born, and it has a right-after-the-war sensibility. So I started putting it together with military stuff. It could be the cabin of a retired vet," says Harry Schnaper of Ant Hill, located in New York's Hudson River valley at the foot of the Berkshires.

Schnaper scours flea markets and antiques shops in the area looking for old flags, military uniforms and household items (right) that match the World War II era. The designer, who's not sure how many flags he has, says, "I love flags, especially those that have history. I have very old American flags, the guest room has flag Roman shades, and I have a Japanese flag—it's my most valuable example—that a soldier carried on his body for good luck. It was signed by his friends before he went to war."



DAVID LEE

continued on page 50

HARRY WINSTON

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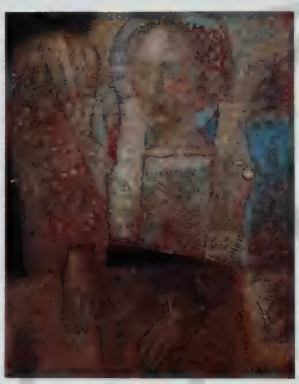


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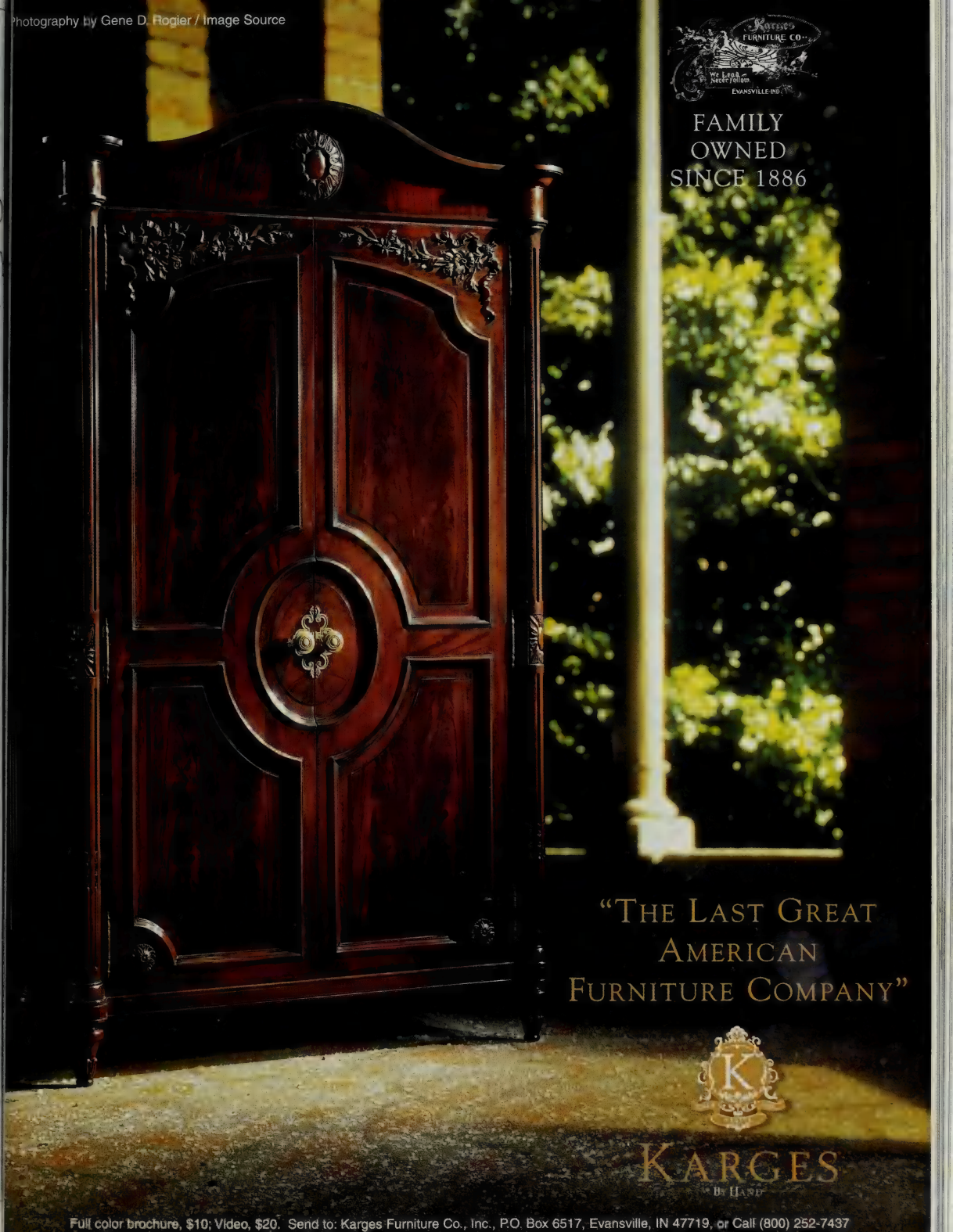
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DESIGNERS' OWN COLLECTIONS

continued from page 46



SIMON BROWN

ALAIN MERTENS

The architectural models and *pièces de maîtrise* (left) collected by Alain Mertens compact the grandeur of an architectural masterpiece into a modest space. "I started collecting in Paris in the late 1980s," he says. "There was a shop called Action that carried beautiful examples of craftsmanship." The *pièces de maîtrise* that Mertens seeks were made by French apprentice carpenters in the mid-nineteenth century to gain entry into a guild. "My favorite is a very delicate staircase. It is mahogany with metal spindles." In his Paris and London apartments, Mertens now presides over fourteen architectural models.

Architectural models have become more difficult to come by. "Mostly you can find them in Brussels or Paris. In Italy you can obtain souvenirs, but they're not like the delicate *pièces de maîtrise*. Bill Blass has a good collection," adds Mertens. "I know because I've lost a few pieces to him."

PAUL VINCENT WISEMAN

I don't set out to build a collection. As life moves on, you see things you like." And so it's gone for Paul Vincent Wiseman. In his San Francisco apartment (see *Architectural Digest*, May 1991) are nine tiny eighteenth- and nineteenth-century giltwood-and-polychrome angels, thirty-eight Neoclassical color engravings of Empire furniture and hundreds of volumes on Vita Sackville-West and Bloomsbury.

But Wiseman's friends and clients know him best for his collection of pears (right) in crystal, ceramic and metal. "My family grows pears, so I've always been interested in them. I have an eighteenth-century rock-crystal chandelier piece, a lead chocolate mold, a Victorian tea caddy, a Tiffany's silver pear and a nineteenth-century English witch's ball. People have seen them at my apartment, and now I get them as gifts." What Wiseman would really like is another pear-shaped tea caddy. "The wood ones are expensive—five to six thousand dollars. And they're hard to find."



continued on page 54

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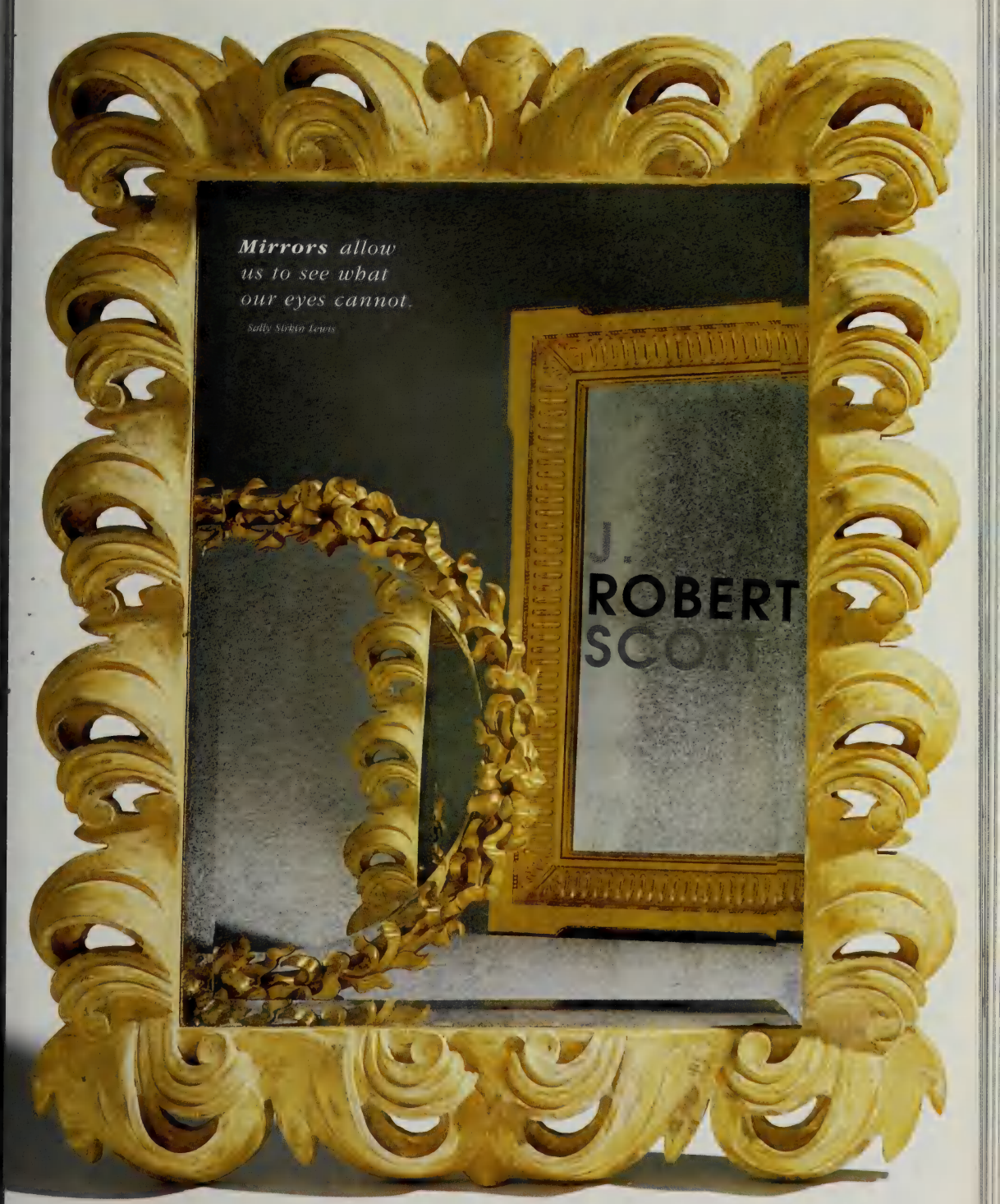
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DESIGNERS' OWN COLLECTIONS

continued from page 50



BILLY CUNNINGHAM

THOMAS BRITT

A lot of things I place are personal to me—I just like them. I put things in a room for overall design," says Thomas Britt. Over the years Britt has amassed nearly one hundred glass paintings (above) from all over the world, though most are from India, where he often travels.

The paintings hang in the master bedroom and bath of his Long Island house (see *Architectural Digest*, August 1991) against a background of silver-and-white *Bombay* wallpaper once manufactured by Woodson. "The highly polished black floor underscores the room, white woodwork illuminates it, and then the paintings act as dark punctuation." There are Indian cottons, Moroccan blankets "and a whole lot of junk from hither and yon—from all over."

The details are part of the entertainment for Britt as he relays the objects' stories. "There is also a wonderful Rose Cumming Parisian mirror from the 1930s and a lamp from a junk shop right under that, and then you have the paintings, which are hung architecturally over doors, on doors, all over the walls."

ROBERT KIME

I don't fuss over the condition of things. Some of my best cushions are in use. They're not precious. They die if you start guarding them." At Robert Kime's Wiltshire house (see *Architectural Digest*, January 1995), where English needlework and original William Morris textiles abound, cats curl up on rare Cromwellian Turkey-work chairs or on a Queen Anne felt-work cushion or on a sixteenth-century English carpet made after a Persian original. "I have dogs and cats. My children grew up with these things, and they survived," says Kime, who began collecting antique textiles (right) in his youth. "I was eighteen when I went to Iran, India and Afghanistan, and I came back with a lot of interesting things."

Kime is always on the lookout for textiles in his native England and throughout the world to feed his collection of reproduction fabrics, which has grown to sixty. For Kime, the chase is everything. "I found a fifteenth-century raw silk with early Gothic patterns that was used as backing for seventeenth-century tapestries. It was more exciting than the tapestry." Says Kime, "That sort of thing wakes me up." □



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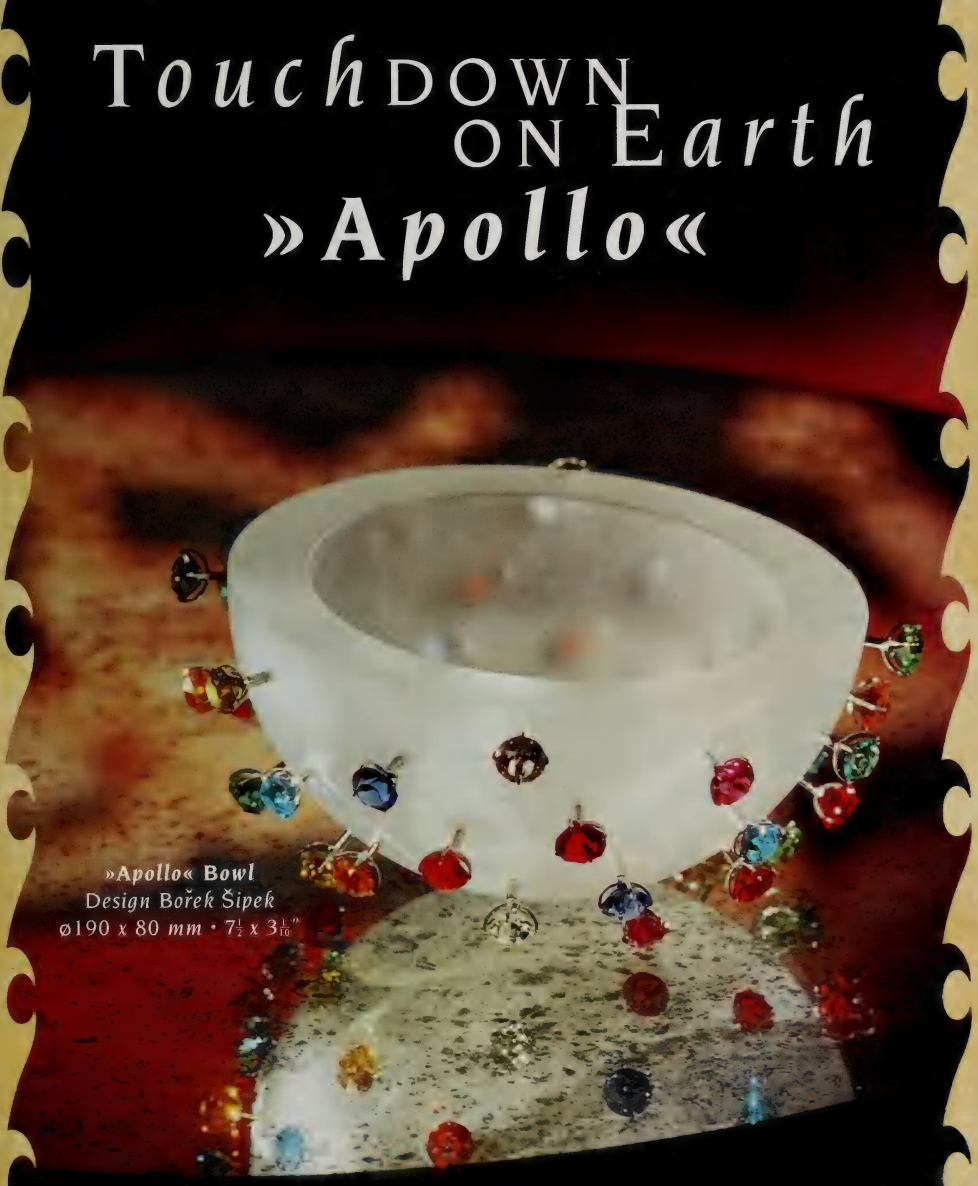
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DESIGNERS' CUSTOM FURNISHINGS

A BEHIND-THE-SCENES LOOK AT HOW A UNIQUE PIECE IS DEVELOPED

THAD HAYES



FELICIANO

"My client and I shopped for a daybed for weeks," says New York–based Thad Hayes, who ended up designing one himself (right). "This one falls into what I'm attracted to stylistically in twentieth-century design—a range from Ruhlmann to the 1950s. It's a simple form that says streamlined and chic, but I used a rich, textured rosewood. I wanted the daybed to be elegant but durable. The tassels on the pillows are over the top, but I gave it bronze feet so that when the housekeeper ran a vacuum into it, the rosewood wouldn't be hurt. The daybed represents a strong component of what my office is about."

His office is all about creativity with a high degree of organization. A finished drawing of the daybed was approved by the clients before being sent to the cabinetmaker, and the cabinetmaker provided detailed shop drawings. Hayes and the clients signed off on the final shop drawing and approved all samples (wood and polished bronze for the feet) before work began. Hayes visited the upholsterer to decide on cushion thickness and bolsters. It took twelve to fourteen weeks—about the same length of time as the major furniture houses take—before the client saw the final product. For Hayes, there are no surprises. "I know what it's going to look like when I've done the preliminary drawings, but most people aren't very visual. So the surprise is when clients see how the piece has gone from something on paper to something they can sit on. They're usually thrilled."

MARJORIE SHUSHAN



JIM STREETHORTER

Why does Marjorie Shushan have her custom furniture made in Los Angeles when she—and usually the client—are in New York? "In New York the fabric always comes in late, the cushions are too thin, the style is drabber. If I needed a chair from JJ Custom next week, it would be done. And they have a style, a proportion, that's so California."

Shushan has been using JJ Custom in West Hollywood since 1978. The Paloma chair (left) is one of Shushan's standbys. "It's very versatile. I've Chanel-quilted it with plain fabric for a place in Florida. I've done it in a cashmere wool and a reddish silk for a study. I've done it in leather for a New York office. If it's fabric, I'll pleat it. If it's leather, I'll have it boxed to the floor and put nailheads around the bottom. It can even be made as a swivel chair, for a backgammon table," says Shushan. "I've needed a chair this size so often, I've adapted it from things I've seen over the years."

continued on page 60

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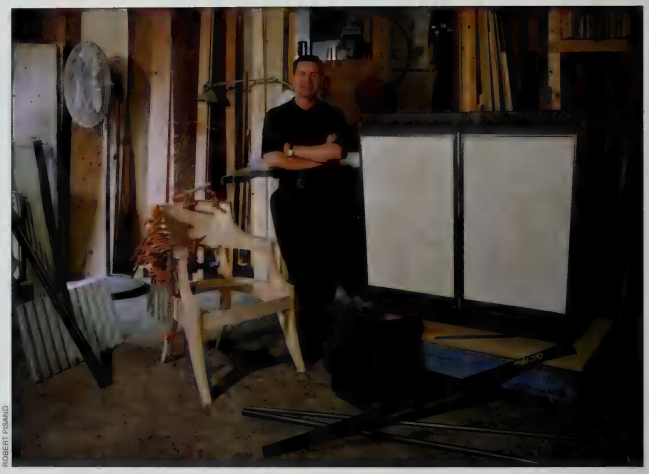
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continued from page 58

TERRY HUNZIKER

I often incorporate all of the materials used in a whole house in one piece of furniture, like a sampler. The chest [right] has a wood exterior, goatskin doors, nickel-plated steel hinges, a granite top and a lacewood interior. It's signed and stamped, and it's the signature piece in the living room of a house I worked on in La Jolla," says Terry Hunziker, whose projects always feature furniture intended for specific spaces. "My custom pieces are focal points. Often they're the axis for a room," adds the Seattle designer.

Hunziker starts out with a drawing that he shows the client. "That's all clients see. They trust me by that time, and they're not involved with how the piece is put together. I work out the details with the workshop—where the doors hinge, where the pulls go. I leave a few details open to interpretation during production because I think a piece is more interesting if not everything is decided beforehand." Although Hunziker has designed a line of handmade chairs, tables and lighting available to the trade at Sloan Miyasato in San Francisco, he reserves the chests for his clients. "They're more complex than a table and say more about what I'm about. I see them as intriguing pieces of furniture. They have an air of mystery. You open them up, like a treasure chest. You never know what people put inside."



ROBERT PISANO

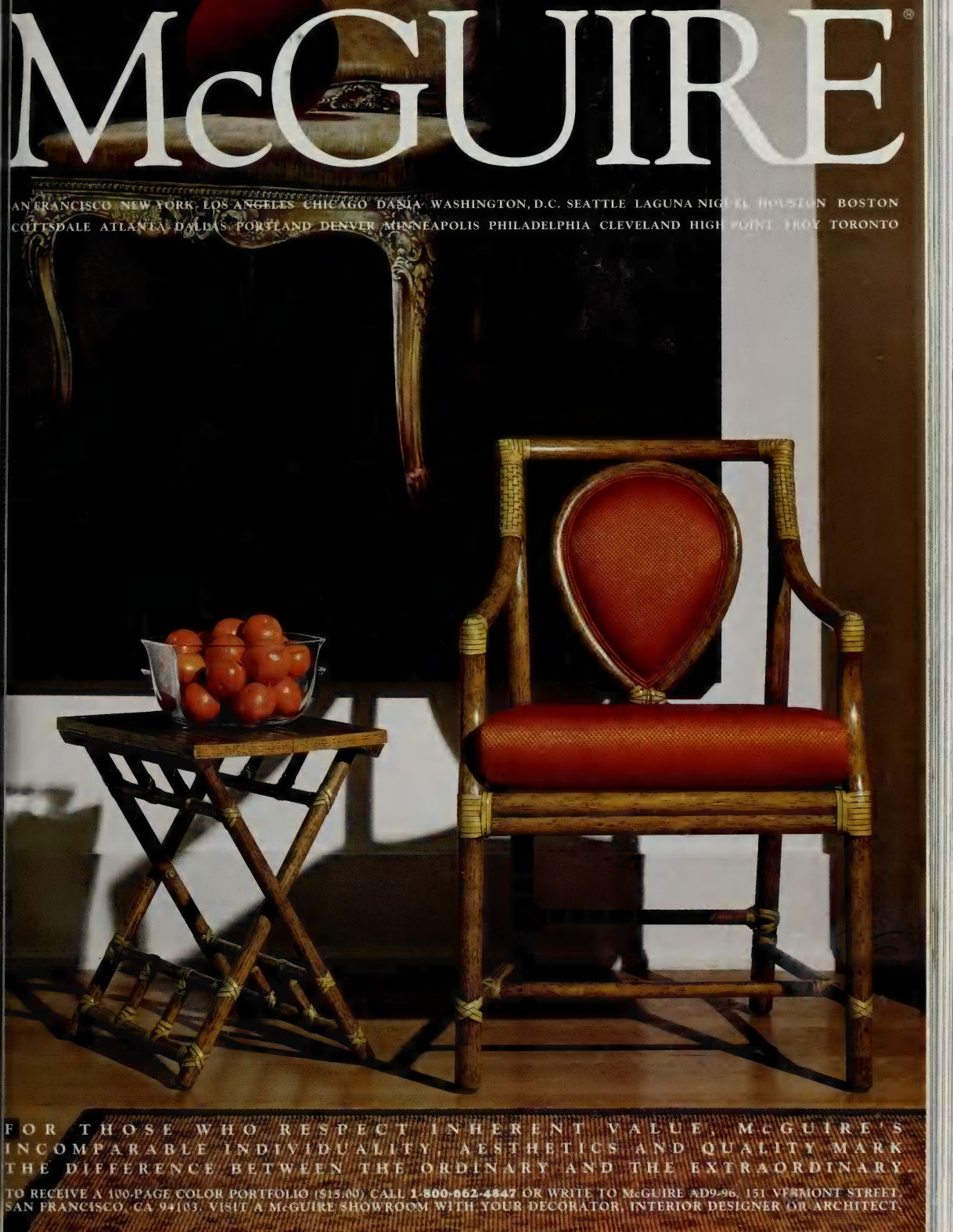
BRAY-SCHAIBLE

I've never had so much fun. It was more exciting than designing pillows and moss fringe," says Robert Bray, who with partner Michael Schaible and associate Mitchell Turnbough suited up in leather coats, asbestos pants and gloves and acrylic visors and assisted in the pouring of twenty-five-hundred-degree molten bronze into lamp and table molds (below). "It was a beautiful pour. The metal was the right temperature, and though sometimes it spills, not this time," says Brian Ramnarine, owner of the Empire Bronze Art Foundry in Long Island City. He has been casting Bray and Schaible's custom bronze lamps, tables and fireplace fittings for eight years—but this was the first time the New York designers were involved in the process. Sand-cast molds were made from plaster models based on Bray-Schaible's designs for two lamps, two tables and a fire screen.



BILLY CUNNINGHAM

On the day of the pour, the caldron was heated by a team of trained craftsmen, who drop bronze ingots into it using long-handled tongs. When the bronze comes to a boil, they attach the pouring shank and tilt the pot over the mold to pour. "When they pull out the metal it looks like garbage, but then they wash off the sand and chase it and buff it and it's beautiful," says Bray. "Pouring is very exhilarating—like giving birth," says Ramnarine, who started the foundry in 1984 with a loan from his then boss, the sculptor John Duff, and other artists. "We discovered Brian through the art world. He's worked for Jasper Johns, Cy Twombly, Robert Indiana, Louise Nevelson," says Bray. "He's great, but people should realize it's an expensive process." □


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DESIGNERS' FAVORITE THINGS

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FELICIANO

MARIO BUATTA

Something that I would not want to live without? Creamware plates." Mario Buatta enjoys collecting but doesn't mix business with pleasure. "These are not for status or investment; I just like having simple, beautiful things. I would rather see a beautiful item on the table than a piece of paper with investment notes." The New York–based designer has about one hundred eighteenth- and nineteenth-century creamware dishes, many with designs based on botanical drawings (above) that he's accumulated over the past thirty years.

"It's difficult to pick out one, because the whole set of botanical plates is my favorite," says Buatta, who nonetheless focuses on plates made between 1790 and 1870, which he buys primarily from Bardith Antiques in Manhattan. "They're an investment for the eye."

"These are not for status or investment," says Mario Buatta. "I just like having simple, beautiful things."

CLODAGH

For twenty-five years the Buddha and the man have stuck around. That says something about relationships," says Clodagh, who first saw the statue of Buddha (below), which she calls "the soul of her loft," in 1971 in the house of photographer Daniel Aubry, who would later become her husband. "I'm not covetous of things. Everything in our house could go. But this statue, not any other Buddha, is the spirit of our house.

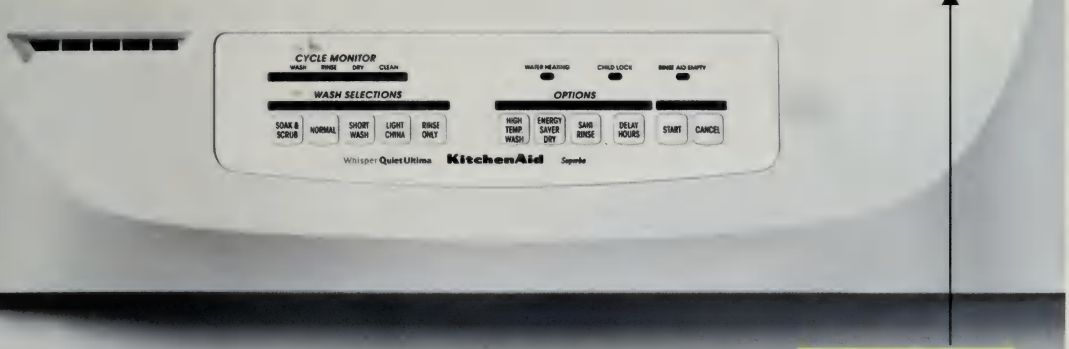
"The little spire on the head is missing, but I don't mind. I have yoga classes in front of it twice a week, and I light incense or candles in front of it, though I'm not one to sit in hours of meditation every day." Not that the New York–based designer would have the time—she works on some thirty projects a year and often finds herself having to leave for a site in Europe or Asia at a moment's notice.

But the Buddha is the couple's grounding force, having moved to nine different residences with them. All they know is that it's an eighteenth-century Khmer statue—Aubry's aunt gave it to him from her husband's collection of Chinese antiques. Clodagh calls it the "connective tissue of our lives."



DANIEL AUBRY

continued on page 69



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DESIGNERS' FAVORITE THINGS

continued from page 64

ROBERT DENNING

The very first thing my partner, Vincent Fourcade, and I ever bought was a nineteenth-century Copeland Spode life-size monkey of green porcelain [below] from a shop on Pine Street in Philadelphia. It cost fifteen dollars, but there was a decorator discount of two dollars," says Robert Denning, who has residences in New York and Paris (see *Architectural Digest*, July/August 1973 and October 1995). "They were called dust collectors. Yale-trained modern was the style then, so anything on the coffee table was too much."

Besides the monkey ("I had it mounted on bronze feet"), Denning has two similar Copeland pieces from the same period. "Now I have monkeys in Paris and New York. The original porcelains were made by Meissen in the eighteenth century and were very delicate. These are majolica, which is much coarser. The Meissens appear in collections, but these monkeys don't have enormous value. It's a downplaying piece, but not so easy to find either."

BRUCE GREGGA

My favorite object is a whimsy," Bruce Gregga says with a laugh. The Chicago-based designer's nineteenth-century Rococo-style clock (below) is supported by an elaborate base on which stands a painted enamel elephant. Atop the clock, a Chinese man made of enameled metal sits on a gilt, lacquer and enamel seat.

"I had seen a similar clock in a house during my travels in France. Then a long time passed—maybe six or eight years between travels and so forth—before I found this clock in New York. I happened upon it while shopping in a store that's no longer in business. It was a fluke that it was there." The clock has made an appearance in different places in Gregga's Chicago residence (see *Architectural Digest*, May 1993), but now it occupies the perfect spot. "It sits on a console in the living room with a Botero painting hanging above it and delft vases set on either side, so it fits in with the kind of things that I like."



SCOTT FRANGES



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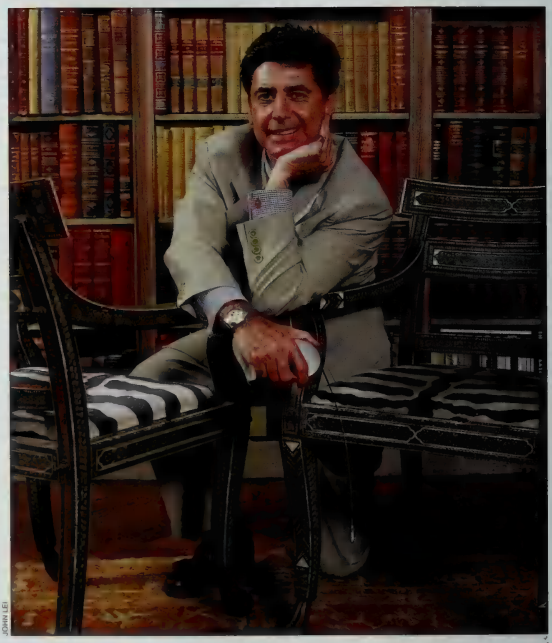
"The piece cost fifteen dollars, but there was a decorator discount of two dollars," says Robert Denning.

continued on page 70

DESIGNERS' FAVORITE THINGS

continued from page 69

"The chairs have humor. Their legs finish in animal posts, like they're dancing," says Juan Pablo Molyneux.



ERIC LAIGNEL

WILLIAM HODGINS

He was in this outdoor garden at Clifton Little Venice—a robust creature swinging a club. No one seems to know where he came from, but I liked the exuberance of his movement, and I shipped him over and put him on a marbleized column pedestal in my living room," says William Hodgins of his Hercules (below), a nineteenth-century cast-iron statue he acquired in London about five years ago. Since then the Boston designer has seen Hercules' twins. "I was on a trip to Los Angeles, and there he was, his arm and his club missing. It just took my breath away." Not long after, he found another one and bought it right away for a client. Hodgins wouldn't be surprised to see more Hercules, but that hasn't diminished the statue's value in his eyes. "He's kind of wonderful. I'll always like this one."



RICHARD MANDELKORN

JUAN PABLO MOLYNEUX

They've been to battle and back, these Anglo-Afghan campaign chairs (above). But since Juan Pablo Molyneux acquired them more than a decade ago, theirs has been a genteel life. He has restored their inlaid marquetry of mother-of-pearl, bone and light wood, permanently adhered their once collapsible seats to make them stronger and upholstered them in Clarence House's zebra silk velvet.

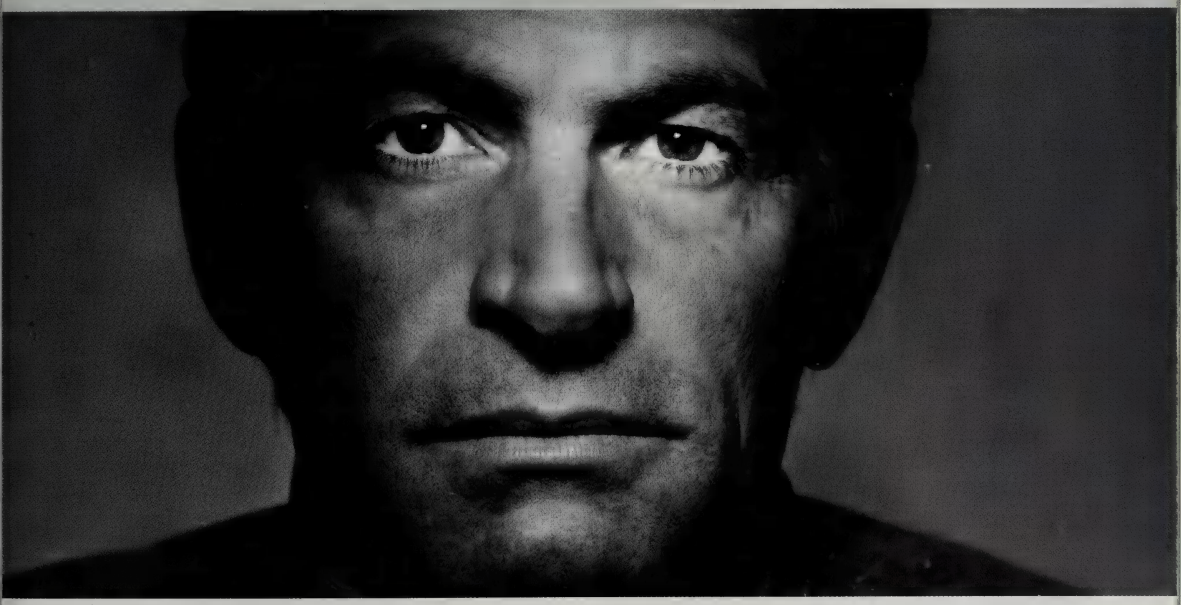
Having survived his wife's periodic purges of "stuff," the chairs reside in Molyneux's Manhattan living room. "I would never sell them. The chairs have humor. Their legs finish in animal posts, like they're dancing," says Molyneux. "I like the Afghan interpretation of Regency style. It's naive in a way, and they look even more weird with the zebra fabric. When I look at them, I imagine the Afghan wars of the eighteen hundreds and how the chairs survived. You can't lose a battle if you're sitting in one."

Indeed, in April, at the Jacqueline Kennedy Onassis auctions, Molyneux went to war over a large engraved Tiffany's tape measure and won, forking over $48,250 for his trophy. "I like to think she was measuring the White House with it. It's fun having something that represents someone but that can be used. I do use it—and whatever I measure fits."

continued on page 72

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19. Pr Art Deco sconces. 32"W x 28"W

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DESIGNERS' FAVORITE THINGS

continued from page 70



FELICIANO

JUAN MONTOYA

Juan Montoya displays with care the three-hundred-year-old alabaster urn (above) that has been handed down through the generations and has traveled the globe to stay in his family. While in Florence in the 1870s, his grandfather bought the urn and had it shipped to his house in Colombia.

The thirty-six-inch-high urn took pride of place in Montoya's parents' house. "I grew up in Bogotá, and I remember the urn and how it was given a prominent spot in the *oratorio*—our small chapel for prayer and where a priest could say Mass," says Montoya. "As a child I was intrigued by the snake motif that curves and winds up the body of the urn to become the handle."

About ten years ago, when Montoya changed the décor of his New York apartment, he wanted the translucent alabaster urn in a special place in his own home, so he had it shipped from Bogotá. "It is the texture, the feeling, the element itself that makes me happy. I would never be able to live without it," he says. "But someday it may go back to Bogotá, to my sister." □

"As a child I was intrigued by the snake motif that winds up the body of the urn."



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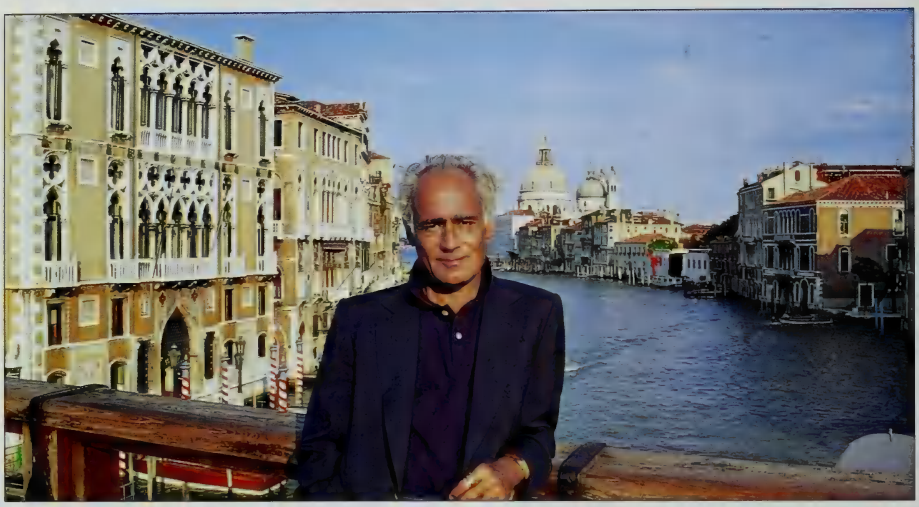
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SHOPPING IN VENICE

EXPLORING ITALIAN DESIGN WITH JOHN STEFANIDIS



"Venetian design is craftsmanship at its best," says London-based designer John Stefanidis. "The skills have been handed down for centuries." LEFT: Stefanidis stands on the Accademia Bridge, which traverses the Grand Canal.

Text by Elizabeth Lambert
Photography by Daniel H. Minassian

VENICE HASN'T SUNK YET," SAYS London designer John Stefanidis. "Quite the reverse. It's the last civilized place in the world not ruined by traffic, so its time has come again. Anyone who has wondered how a tourist economy can sustain so many shops selling antiques, fabrics, things that tourists are not likely to buy, has noticed something important: There's another life in Venice. It's like a river with two currents—the tourists and the people who live here."

And who lives there? The proud Venetians, of course, but now many art lovers, romantics and escapees from Paris and London are joining them. They are restoring apartments in Venetian palazzi because the journey—a plane and a quick boat ride to their own door on the Grand Canal—is easier, and often faster, than driving to the country for the weekend. Their gift to faded, jaded, beautiful Venice is a jolt of energy and employment for its renowned *artigiani*.

Look to the glassblowers on the is-

continued on page 78



LEFT: "The Palazzo Grassi has a wonderful shop, and Marie Brandolini makes the best things in it," says Stefanidis, who inspects a glass with her in a corridor of the palazzo. BELOW: Her tumblers "are lively and spontaneous."





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SHOPPING IN VENICE





COURTESY GALLERIA MARINA BAROVIER

BELOW: A hand-blown glass floor lamp, a neo-Baroque metal armchair and ottoman and a cut and beveled mirror bedstead, all from the 1940s, characterize the range of Venetian furnishings at Roberto Pedrina Decorazione. ABOVE LEFT: Marina Barovier deals in glasswork by 20th-century designers, such as a contemporary vase by Murano-born artist Lino Tagliapietra. ABOVE: An exhibition at her gallery displays early-20th-century pieces.



continued from page 74

land of Murano for evidence. "Young designers are coming from all over the world to work with the blowers," says Stefanidis. "Murano is the heart of Venice still beating. My favorite works in glass are the tumblers that Marie Brandolini is making. They're pure color—drinking from them is like drinking from a painting by Kandinsky or Miró."

Countess Brandolini's interest in glass began in an antiques shop, when she found old glasses that the blowers had made for themselves by gathering up leftover bits of glass at the end of the day. "Some were horrors," she says. "Some were beautiful, but it was all chance. I wanted to give the process more control."

She works in the factory, composing with the blower, controlling the intense background color by setting out on a plate an assortment of glass rods, blobs of colored glass and sections of patterned rods, all to be incorporated into the glasses. "I can't predict the result entirely," she says. "There's still an element of chance, and it's important to work with someone who can understand what I'm trying to do. It's a long hot day from seven to five, but I feel very passionate about these glasses, because I want people to see the new energy of Venice in them."

Each one is unique, each is signed, and they are sold in the shop at Palazzo Grassi, which was once a private palace

continued on page 80



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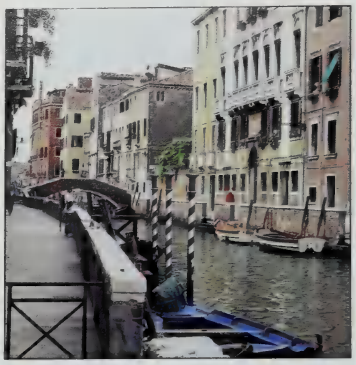
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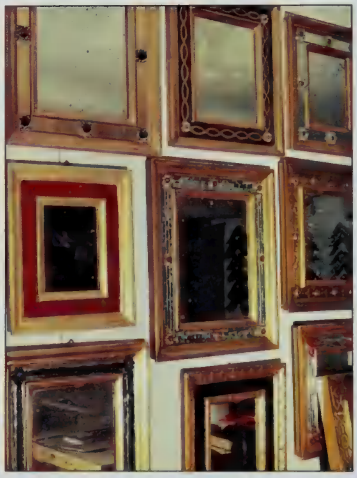
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SHOPPING IN VENICE





continued from page 78

and is now used for major exhibitions. Stefanidis begins his shopping there, buying glasses with a clear background for water and ones with a colored background for flowers or pencils.

Then he walks down the street to the shop of Roberto Pedrina, a designer who is part of the new buzz in Venice. "His shop is worth checking for the unusual," says Stefanidis. "I never know what I'll find." Furniture, lamps and Venetian glassware from the forties are Pedrina's interest, but he's likely to have whatever takes his fancy, and he carries a mixture of styles and centuries.

Marina Barovier's gallery is the next stop. "It's the place to find important

continued on page 82



"The way to get about is on your feet. You never cease to discover wonders—a church or a monument or a shop." ABOVE LEFT: Architecture on a side canal illustrates Venetian vernacular. LEFT: Cornici Trevisanello carries gold-leafed wood frames inset with antique glass, beads and tiles. ABOVE: In the store, Stefanidis watches Silvia Trevisanello decorate a picture frame.



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SHOPPING IN VENICE





FAR LEFT: Gold- and silversmith Mario Sfriso—who shows Stefanidis a decanter as his assistant, Vito Masiello, looks on—specializes in tableware and objects. LEFT: Walnut and seashell boxes rest on a workbench.

BELOW: Legatoria Polliero's items, covered with traditional Venetian printed paper, "are addictive." BOTTOM: In the workroom, tools dating back to the 19th century are still used on leather bookbindings.

continued from page 80

Venetian glass from the first half of the twentieth century," remarks Stefanidis. "These were collectors' pieces from the day they were made; museums and collectors come from all over the world for work by designers like Carlo Scarpa, Napoleone Martinuzzi and Paolo Venini."

Barovier recently moved her gallery, which is now located between Palazzo Grassi and Roberto Pedrina's shop. She also sells contemporary Venetian glass and holds changing exhibitions of work by contemporary international designers. In addition, she makes her own reference library, including the books she has written, available to collectors and scholars researching twentieth-century glass.

Stefanidis continues on toward the Accademia Bridge, proving the local saying that in Venice everyone walks a lot and lives long. The technique is to be on the alert as you go, because a good shop could be anywhere. Getting lost is the local sport; wandering back streets is one of the pleasures. Addresses usually give only the district, and street names are often confusing, because they are unique to Venice. It helps a bit to know that a *rio terrà* is an earthed-in canal, a *fondamenta* is a paved canal bank, a *salizzada* is—or was—a brick-paved walk.

With a relaxed attitude about the possibility of getting lost, travelers can

continued on page 86







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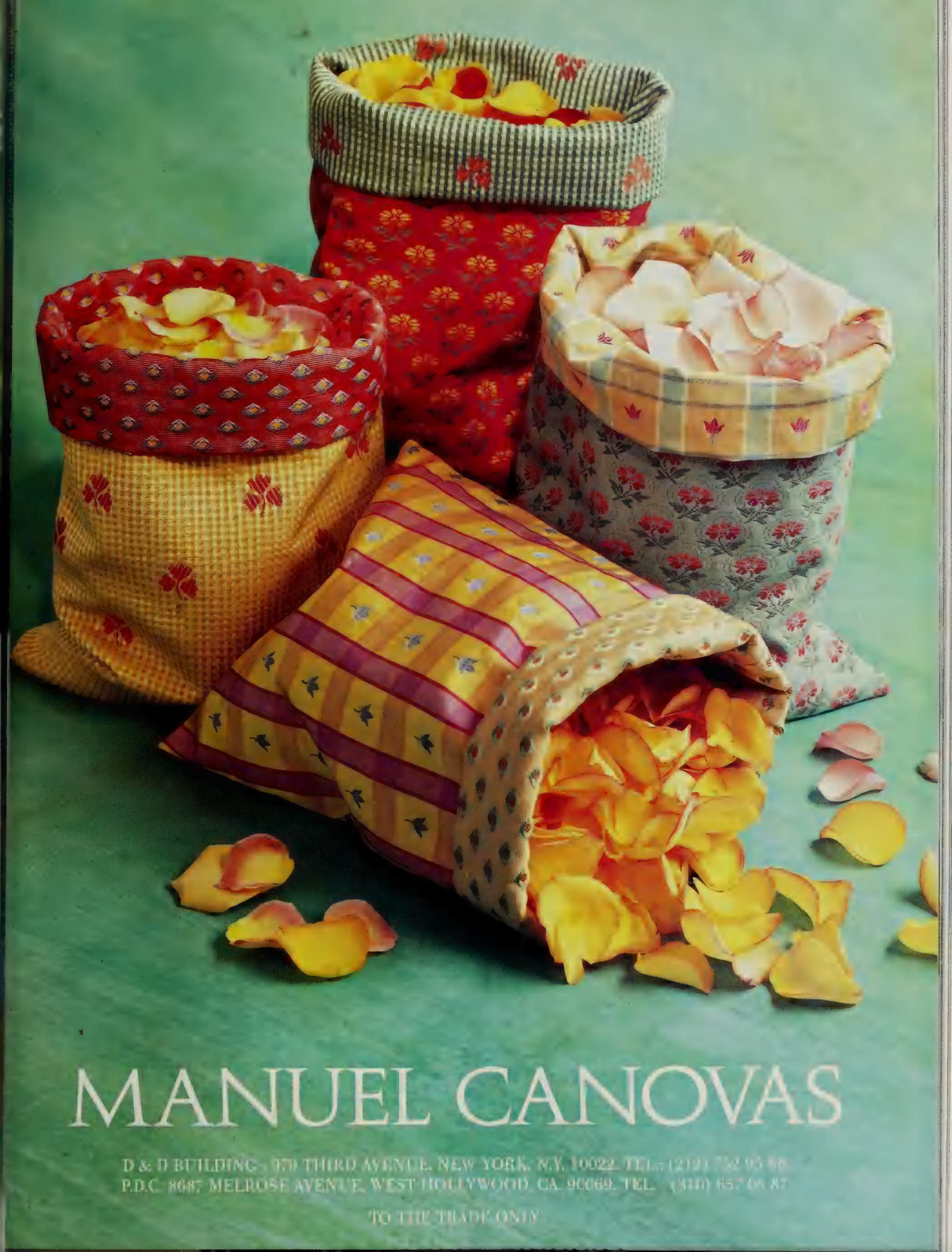
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SHOPPING IN VENICE

continued from page 82

trace Stefanidis's steps across the Accademia Bridge, turn left toward the Peggy Guggenheim Collection and, just over the little bridge before Campo San Vio, look for Fondamenta Bragadin on the right to find one of his favorite shops, Cornici Trevisanello. There might well be people gathered outside, watching Silvia Trevisanello at work affixing glass beads to the picture frames she designs. Inspired by the opulence of Byzantium, she sets clusters of antique beads and twisted glass rods onto small frames that Stefanidis particularly likes for photographs and mirrors. "They're completely original," he says. "I could have the whole wall of them."

From there he walks back to the Accademia and goes a few stops on the vaporetto to San Tomà for a look at the murals in the Scuola di San Rocco by Tintoretto, one of his favorite painters. Then he heads to Campo San Tomà for a visit with Mario Sfriso. Sfriso's gold and silver shop was passed down to him and his late brother, Giancarlo. The brothers worked together for fifty-two years, continuing the craft of their father, who made ecclesiastical silver for San Marco and the Vatican. Mario now runs the shop, using antique tools, some one hundred and fifty years old, to produce work of remarkable quality. Stefanidis looks for things for the table—silver saltshakers supported by twisting dolphins, gilt baskets cut with a blade thinner than a hair, a well-balanced carafe.

The other essential places to visit in that part of town are the Friars church and, across from it, Legatoria Polliero, a good shop for items covered in traditional Venetian hand-printed paper. Stefanidis advises allowing plenty of time, as the stacks of picture frames and desk accessories are high and the selection of papers is extensive. "The prints might even be an inspiration for fabrics," he says, "and any artist who has been sketching in Venice and wants a sketchbook bound should bring it here."

Another source for the Venetian-paper-covered boxes that are one of his trademarks is Legatoria Piazzesi. There the colors are lighter, some of the prints are traditional and some are whimsical; one is based on Marco Polo's drawing of an elephant, another on the winged lion of Venice; still others show Venetian buildings, butterflies and fish. It is said to have been Stravinsky's favorite shop. The store was temporarily closed in anticipation of a new owner but has since reopened, and Stefanidis will look in the next time he is there.

Other favorites include Industrie Veneziane, just next door to Harry's Bar. "It's the best place to buy sets of drinking glasses," says Stefanidis. "They also have all the catalogues from Murano, so a stop there saves a lot of time.

"You'll need time for other things, too. Even after three weeks in Venice I got lost and discovered San Giacomo dell'Orio, a church I had heard of but never seen. And whenever I've done too much sight-seeing, there's always the Lido, a wonderful, old-fashioned casino. I came to Italy intending a quick visit to Venice before going on to Parma. I stayed in Venice—this dream that owes its very existence to merchants and shopping still casts its spell." ☐

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STEPHANE BOUDIN
THE MASTER OF CLASSIC FRENCH TASTE

By Jeffrey Simpson



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Stéphane Boudin (1888–1967) worked on a grand scale in the French classical style, appealing to an international clientele. RIGHT: The stair hall of the duke and duchess of Windsor's house in the Bois de Boulogne, which Boudin designed in 1953.

BELOW: The blue-and-silver palette of the Windsors' drawing room, carried in the boiserie and the Aubusson rug, was inspired by a German palace. Llewellyn's portrait of Queen Mary hangs above the settee.



STEPHANE BOUDIN WAS A man of contradictions. Known from the 1930s to the early 1960s as the premier designer of grand interiors in the French taste, with clients such as the duchess of Windsor, the king of Belgium, William Paley, Nancy Lancaster and Mrs. Winston Guest, Boudin is remembered as having been completely unpretentious. His longtime New York associate, designer Paul Manno, remembers that Boudin interviewed his own clients and always said he would not work with anyone "who could not laugh."

Boudin was born in 1888 to a maker of passementerie —tassels and trimmings used in upholstery and draperies —and in 1923 he went to work at the House of Jansen, the leading decorating firm in Paris. Jansen had its own furniture restoration and upholstery shops, sewing rooms and a vast library of art history books, clippings and fabric samples. Boudin, who eventually became president of Jansen, had a superb natural color sense, which, combined with his European craftsman's training and his native charm, had impressed Henri Jansen in the years that Boudin was calling on the firm with his father's wares.

Within ten years of his joining Jansen, Boudin was known, particularly among the Anglo-American between-the-wars glamour set, as the firm's decorator. Nancy Lancaster, who was to become owner of Colefax and Fowler and the doyenne of English decorators, says that she met him through a friend of her aunts, one of whom was Irene Gibson, the original Gibson girl, another of whom was Nancy Astor, the first female member of the British Parliament. Chips Channon, an American expatriate and a London society figure, gave Boudin a commission to redesign his dining room in 1934 for the then enormous sum of six thousand pounds, calling him "the greatest decorator in the world."

What made him so esteemed was his orchestration of the vast resources of crafts-

continued on page 90

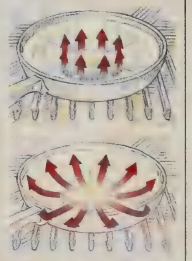
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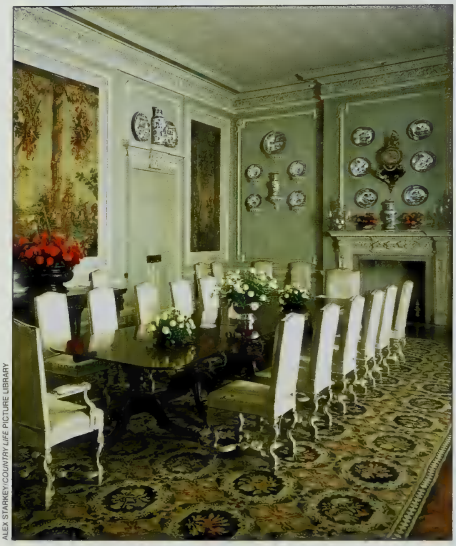
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Boudin redecorated Leeds Castle in Kent from the mid-1930s to the early 1960s. ABOVE: The dining room was done in Anglo-French style. ABOVE RIGHT: Lady Baillie's bed bears embroidery evocative of the Louis XIV period.

continued from page 88

manship and knowledge available at Jansen. To accomplish this, he drew on his sense of color and proportion, his expertise in combining ornament and background, and a grand vision.

"I loved Boudin," remarked Nancy Lancaster. "He had the most extraordinary good taste and understood color." Boudin's association with Nancy Lancaster began in the 1930s at Ditchley Park, the eighteenth-century English country house she and her husband, Ronald Tree, owned. Although Boudin's contributions to the interiors have been questioned, Mark Hampton has said that Boudin was largely responsible for the decoration of the saloon and for the library, which was created out of two smaller libraries. Lancaster noted that she and Boudin designed a table for the saloon based on an eighteenth-century original in a book he brought from the Jansen library and that he found an early Aubusson rug for the floor.

In the early 1930s Boudin began a relationship that would last until the 1960s with Lady Baillie, the chatelaine of the moated, extensively restored Leeds Castle. His rooms there combined English Palladian architectural elements such as heavily carved moldings, door frames and fireplace surrounds with eighteenth-century French furniture chosen by Boudin and Lady Baillie on shopping trips to Paris. He embellished the rooms with elaborate trimmings such as lambrequins (a trademark of the designer's) and his signature aqua, orange and rust colors.

Jansen had a large collection of boiseries from seventeenth- and eighteenth-century European interiors, and Boudin installed much boiserie at Leeds, often having it meticulously painted, as with the turquoise panels in Lady Baillie's bedroom. He furnished the bedroom with a Louis XV commode in dark rich wood framed in red beneath a gold-framed mirror, with the gilding rubbed to show the wood beneath, and arranged Louis XVI chairs, upholstered in a soft rust color, on each side so that a thread of reds and browns ran through the room.

Many of Boudin's rooms were modeled on seventeenth- or eighteenth-century originals. The library at Leeds Castle, for instance,

continued on page 94



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In 1961 and 1962 Boudin worked with Jacqueline Kennedy on several rooms in the White House. LEFT: The Blue Room's early-19th-century look included a continuous blue silk valance and a suite of Empire furniture.

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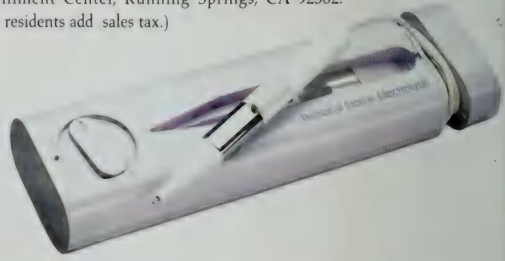


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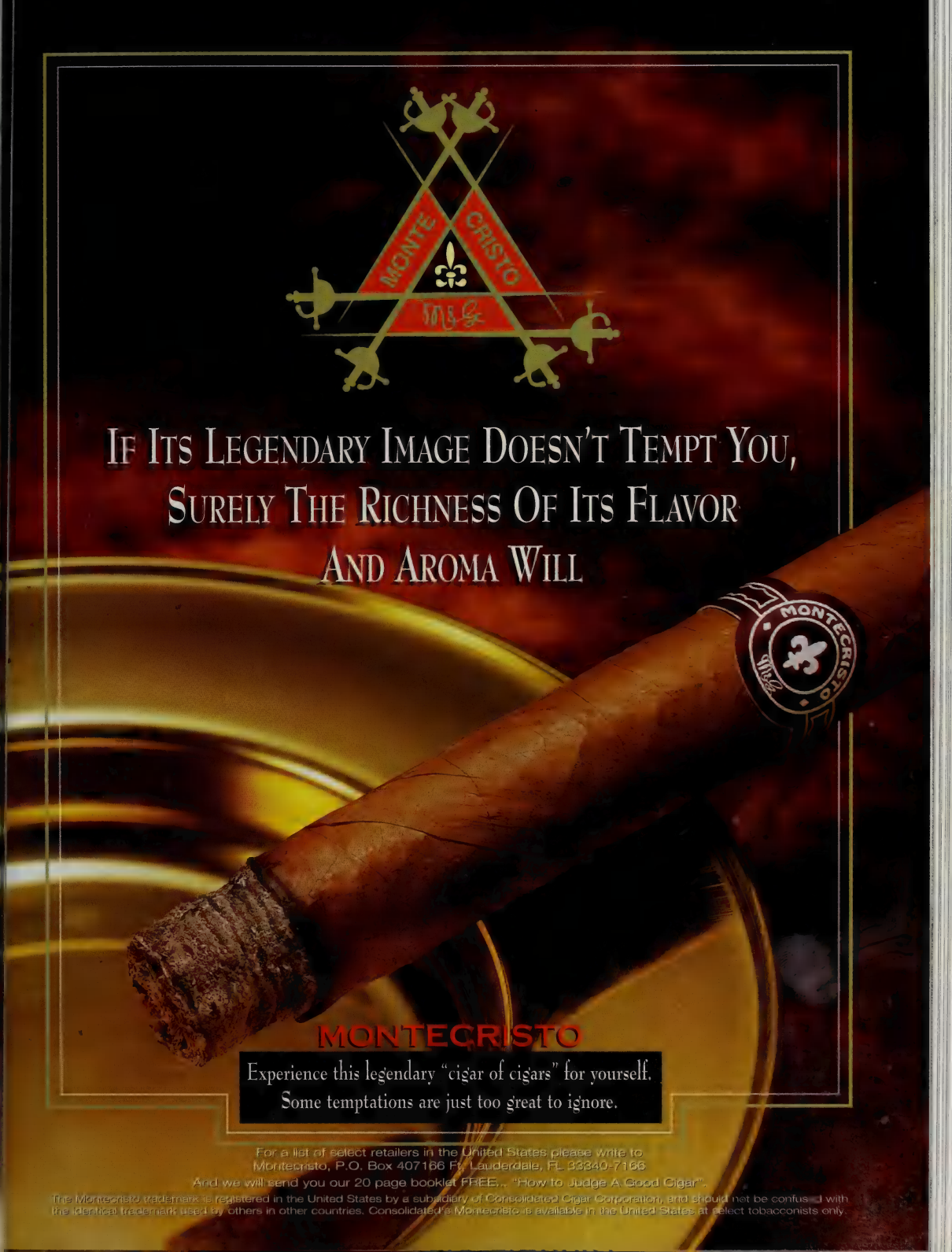


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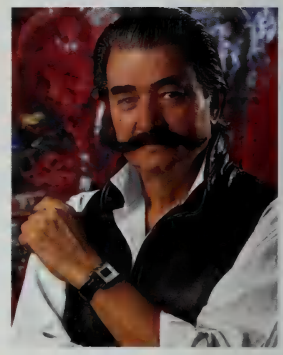
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STEPHANE BOUDIN

continued from page 90

was taken from a book of engravings done by the late-seventeenth-century French architect Daniel Marot, who pictured a similar library, down to the placement of globes on top of the bookcases on each side of the door. This shows not only the dependence of Boudin, who could not draw, on historical materials but also the range of sources built up by the designer and his associates and his brilliance at making what he found come alive.

All of his interiors were exquisitely finished, splendid and formal, and if they required a certain living up to in terms of discipline and image on the part of the owners, that was, as Mark Hampton has pointed out, what those people wanted.

With a commission from Elsie de Wolfe, Lady Mendl, to create a pavilion for a circus ball she was giving at her house at Versailles in 1938, Boudin became the "decorator's decorator."

His highest-profile client after the war was the duchess of Windsor, for whom he did three houses. Boudin's relationship with the Windsors had begun two decades earlier when he decorated some rooms for the duke, who was then Prince of Wales, at his Fort Belvedere retreat.

The Windsors' house in the Bois de Boulogne contained several features that were typical of the designer. In the two-story entrance hall, with its curving staircase and its balcony, he had the walls painted in panels suggesting three kinds of marble. This creation of a theatrical illusion rather than exact trompe l'oeil was a hallmark of his style. The dining room had four panels of eighteenth-century chinoiserie scenes with a dado below them resembling a rustic fence. At the end of the dining room, eighteenth-century boiserie from the Château de Chanteloup was installed, complete with two little musician's boxes above the doors, that once held cramped and solitary fiddlers or pipers who played through dinner. The combination of grandeur and stage set suited the Windsors' frenetic but ultimately melancholy life in their sham court.

At the Moulin de la Tuilerie, to which the Windsors retreated on weekends, a collection of old stone buildings had been transformed into a manicured sylvan village. American designer Billy Baldwin dismissed the interiors as "tacky," but others found them "comfortable" and "very bright with patterned carpets, lots of apricot and really more Palm Beach than English or French."

The mill's extensive gardens, done in romantic English style, were among many collaborations over the years between Boudin and landscape architect Russell Page, who had first admired Boudin's work at Ditchley Park.

Of the American clients Boudin met through the duchess of Windsor, one of the most enthusiastic was the young Mrs. Winston Guest, known as C. Z. The designer was "a fabulous person with such knowledge and taste," Mrs. Guest remembers today. "He was fun to be with," she says, "because he was always in a good mood and had such a good sense of humor." As with Lady Baillie and the duchess of Windsor, Boudin would take Mrs. Guest shopping after a lunch at Maxim's, perhaps with a break at the Louvre, often on a Monday, when it was officially closed.

At the same time Boudin was working with the Guests, he began a fruitful relationship with Mr. and Mrs. Charles Wrightsman. Charles Wrightsman was a perfectionist collector with a passion for eighteenth-century French decorative arts. After working on a Palm Beach house that the Wrightsmans had bought and that had previously had interiors done by the English decorator Syrie Maugham in her modernist/Art Déco idiom, Boudin created splendid spaces for the Wrightsmans in their Fifth Avenue apartment, which they purchased in 1955. There, he used eighteenth-century boiserie from the Paar Palace to showcase the grand eighteenth-century furniture, much of which ended up in the two Louis XV period rooms that the Wrightsmans later donated to the Metropolitan Museum of Art.

At the end of his career, after designing stately interiors for clients such as Stavros Niarchos, H. J. Heinz and Gian-

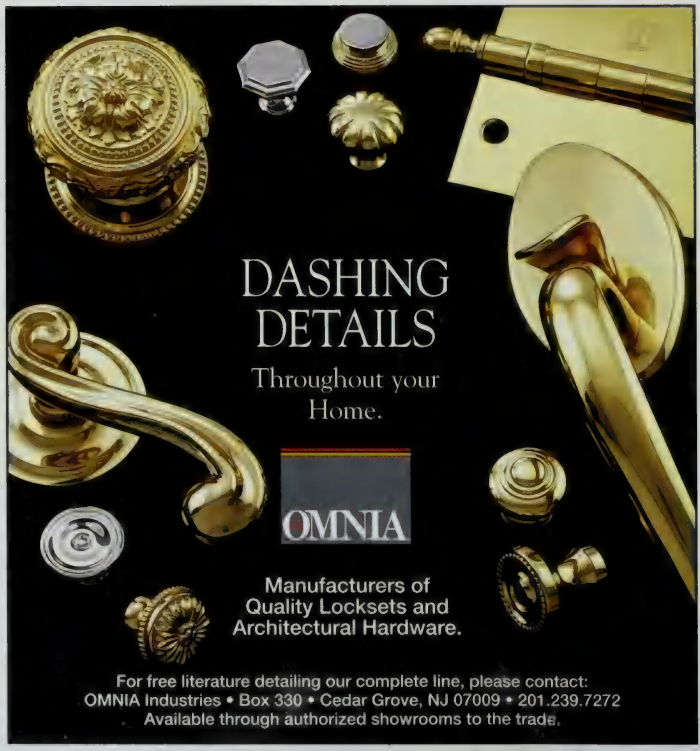
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STEPHANE BOUDIN

continued from page 96

ni Agnelli, Boudin took on a project that Mark Hampton calls "the most significant for us in the United States": redecorating several rooms at the White House during the Kennedy administration. Jacqueline Kennedy Onassis was quoted in 1980 as saying, "When you saw him work, you saw what no American decorator could do. In France you are trained as an interior architect. . . . [He gave the rooms] a sense of state, ceremony, arrival and grandeur."

Boudin had been introduced to Jacqueline Kennedy by Jayne Wrightsman. John Walker, former director of the National Gallery of Art, has said that Boudin "was a magnificent teacher, and Jayne a devoted pupil." This also describes his relationship with Jacqueline Kennedy, who would learn from him as they worked together.

In 1961 a committee was formed, with Henry F. du Pont, the creator of the famed Winterthur Museum, as chairman under the direction of Mrs. Kennedy, to oversee a "restoration" of the White House. The committee acquired many antiques, some of which had once been in the White House, such as a sofa belonging to Dolley Madison, and some of which Boudin bought in France or coaxed from his clients: C. Z. Guest remembers that she had inherited a set of Empire chairs that once belonged to the empress Joséphine at Malmaison. "We had absolutely no place to put them," she says, "and Boudin suggested that we donate them to the White House."

His first triumph was the Red Room, where he placed American and French Empire antiques, including a table with caryatids and a *faux-marbre* top made by French émigré Charles-Honoré Lannuier. The walls and draperies were cerise silk reconstructed from fragments supplied to Franco Scalamandré, founder of the New York textile firm, who donated the fabric. The result was dramatic and much applauded in the media, although Boudin's name was kept out of most reports, since it would not have been popular to have a Frenchman working on the White House. The drama and stateliness of the Red Room,

continued on page 98


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STEPHANE BOUDIN

continued from page 96

however, gave a tremendous boost to the image of Mrs. Kennedy and the Kennedy presidency in general.

Boudin's most controversial redesign in the White House was the Blue Room, where he re-covered the walls with the white-on-white striped silk with a blue valance around the top of the elliptical room. Early-nineteenth-century gilt Bellangé furniture bought by James Monroe was placed throughout, and the result was very elegant and quite French.

Boudin's designs were by no means restricted to his own Continental tastes, however. For instance, although both he and Mrs. Kennedy loathed Victorian style, he re-created in high Victoriana the Treaty Room, which had been the president's cabinet chamber from 1865 to 1902. This recognized the room's period of importance and allowed him to use the many pieces of Victorian Rococo Revival and Gothic Revival furniture remaining in the White House.

James A. Abbott, curator of a 1995 exhibition about Boudin's redecoration of the White House, surmises that one of the designer's lasting contributions lay in the boldness of his style—particularly in such a period re-creation as the Treaty Room. He maintains that what Boudin principally did in the White House, as he had done years before for the Windsors and for all his clients whose lives were larger than ordinary, was to create a stage set on which their ambitions and public selves could find full scope.

Stéphane Boudin died in 1967, and the presidency of Jansen passed to a successor. The firm continued in existence until, after being sold in 1979, it was dissolved in the late 1980s. Today it is as though it never existed. Little of Boudin's work was photographed, with the exception of the Windsors' houses and the White House rooms; the contents of the glorious Jansen library were dispersed, and the inventory of boiseries, carpets and objects was sold. The archives either lie forgotten somewhere in a cellar in Paris or have been scattered. Only in the realms of memory and imagination where myths are created do Jansen and Stéphane Boudin live on. □


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JACQUELINE KENNEDY ONASSIS

REMEMBERING THE INDELIBLE STYLE OF AN AMERICAN ICON



UPI/CORBIS-BETTMANN

Jacqueline Kennedy in the White House Diplomatic Reception Room just after the inauguration in 1961.

SUSAN MARY ALSOP

Jacqueline Kennedy formed a small committee to assist her in redecorating the White House soon after the inauguration, and I was one of the members. Our chairman was Henry F. du Pont, the great collector and expert on Americana. We were all in awe of Mr. du Pont and rather nervous when we gathered to meet him on one of his Olympian descents from Delaware.

One day when we were expecting his visit, we met in that lovely first-floor drawing room called the Red Room, feeling unusually confident. Kind benefactors sometimes donated pictures and furniture to the White House, and one of the recent gifts had been a charming small oil painting: a still life. Jackie thought it would go very well in the Red Room. We hung it and were admiring it when Mr. du Pont arrived. He took one look at the picture and said, "Ladies, surely you are aware that still lifes are only for dining rooms?"

I had never heard such a thing in my life, and my fellow committee members looked as surprised as I felt. We stood abashed until Jackie, as usual, saved the day. "Oh, Mr. du Pont," she said in that wonderful breathless tone she employed with such effect, "it just shows how little we know. Goodness, we are lucky to have you to teach us what to do. The still life will come down immediately." It did, that very morning.

Months later my husband and I were at the White House for some social occasion. Wandering through the Red Room, I saw to my astonishment that the picture was back. By chance, Mr. du Pont came in as I was regarding it. Since I had been a friend of one of his daughters', he remembered me and greeted me cheerfully. I asked him how he thought the new arrangement looked. His eye on the wall on which the still life hung, he answered, "Everything looks splendid, Susan Mary. Jackie really does have a remarkably good eye."

continued on page 104



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continued from page 102

JOHN LORING

In 1985, while working on *Tiffany Taste*, the second of six lifestyle books that we did together, Jacqueline Kennedy Onassis was delighted by a picture that photographer Billy Cunningham had made for the book. The image was of some semiantique silvered Nepalese drinking beakers that I had brought back from Bhaktapur while on location for *Tiffany Taste*'s many studies of both imagined and imaginative lifestyles.

The beakers were pictured sitting among bright pink cubes of watermelon, and one of them was filled with a Nepalese drink of chilled watermelon juice. "Look how beautiful they are!" Mrs. Onassis said. "If I had them, I'd abandon iced tea all summer long and drink nothing but watermelon squash."

She decided at that moment to change the proposed jacket art for our book and put the silvered beakers with the pink watermelon on the back cover. They were so simple; they were tailored; they had such grace and style—in other words, they corresponded perfectly to her vision of *Tiffany Taste*.

I left her office and went home, where I packed up the beakers and sent them to her at Doubleday, so happy to have something that I knew she truly liked to give her as a souvenir of our books. Her enthusiasm for the beakers was unusual in that she almost never expressed excitement about objects as objects.

Situations, on the other hand, received more of Mrs. Onassis's attention. "Look what they've done with that! Isn't that great!" was a frequent comment as she looked at a photo of an interior or a table setting that she found stylish.

Of course, she at times would be enthusiastic about an object, but really, I suspect, only because it had come to her as a gesture of friendship, not because she had any great fondness for it in and of itself. One Valentine's Day, for example, I had sent her a very large and colorful Tiffany scarf that I had just designed. Four days later she wrote one of the thank-you notes for which she was famous.

"I am just bedazzled by your magnificent scarf. How beautiful it is. And how heavy and luxurious the silk. I will wear it as an evening dress, as a shawl, I may get a beautiful flagpole and fly it from my apartment as a banner proclaiming the joy it is to do these beautiful books with you."

Here again, her note was not about an object, it was about style—about what you do with things to express your feelings about a situation.

In the Sotheby's catalogue for the "Estate of Jacqueline Kennedy Onassis" sale that was held this past April, there on page 105 was Lot 111: "Four Indian Electroplate Tumblers, 20th Century—of tapering cylindrical form, variously engraved or flat-chased. $100–$150."

I knew I would pay dearly to do it, but I wanted them back as a remembrance of our fifteen years of collaboration. They were something I knew for certain we had shared a liking for. And I did pay dearly. The beakers had originally cost $10 each in the marketplace of Bhaktapur. By the time they had followed their intriguing and somewhat illustrious path to Sotheby's in New York, they would cost me an additional $8,714.13. As a friend quipped, "They went from Bhaktapur right back to rich."

Why had the public bid up each and every object offered, the simple beakers included, that had belonged to that unique woman who placed no value on objects herself? The only answer must be that they admired the courage, grace and generosity of spirit and dignity she exhibited throughout her life.



BILLY CUNNINGHAM

The design chosen by Jacqueline Kennedy Onassis for the back cover of *Tiffany Taste*.

So many comments were made around the sale about the uneven quality of the things she had gathered around her. Lot 115 consisted of two classically beautiful silver wine coasters made circa 1809–19 by the great French silversmith Jean-Baptiste-Claude Odiot, whom even Napoleon patronized. Estimated at $1,000 to $1,500, they sold for $19,000, only a little more than twice the price of the beakers. At any other auction they would have brought fifty times the beakers' price. In a way, that departure from normal marketplace values was not surprising. The beakers were more in her image.

Jacqueline Onassis knew what she liked, and what she liked was often simple. Sometimes it was not, but that was all equal to her. She was as democratic in her tastes as she was in her politics.

She would have enjoyed the idea that our humble but stylish beakers sold for almost half the sale price of her very grand Odiot wine coasters, which in turn sold for a little more than one-fifth the price of Lot 552, a costume-jewelry "Black 'Stone' Bead Double-Strand Necklace." Estimated at $200 to $300, it sold for $90,000—$5,000 more than the price brought by a pair of her far grander earrings, Lot 437. These weighed in at sixty carats of real emeralds and eleven carats of real diamonds, objects normally considered more valuable than black imitation-stone beads. However, no one gave normality a passing nod throughout the Jacqueline Onassis sale.

She might have used the same phrase to comment on the crowds bidding on her diverse former possessions that she had once used to me to describe what she saw as the astonishing behavior in a business meeting: "Look at them—they think of things every minute that you and I couldn't imagine in a lifetime."

How gratifying it would have been to her that the bidders were paying tribute to Jacqueline Kennedy Onassis's personal style and not to intrinsic value. That triumph of style over finance was a very happy surprise that, until it happened, no one could have "imagined in a lifetime."

continued on page 106


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JACQUELINE KENNEDY ONASSIS

continued from page 104



STEVEN TUCKER

Jacqueline Kennedy Onassis in 1993 with, from left, Frederic S. Papert, Hugh Hardy, Brendan Gill and Philip Johnson.

BRENDAN GILL

High among the usual penalties of fame is that of being obliged to be two persons at once, with the person you are and always have been struggling not to become the person you are publicly thought to be. Mrs. Onassis spent much of her adult life successfully preserving her private self while playing in public the role that history had assigned to her. It seemed to me—a friend, if not an intimate—that she played this public role with remarkable good humor. To the world at large, she was a universally recognized Andy Warhol silk-screen icon, along with Elvis and Marilyn, and that was one of the reasons it was so easy for uncounted millions of strangers to refer to her familiarly by her first name. To them she was and will always remain invincibly Jackie.

First names are a conventional journalistic impertinence, but in Mrs. Onassis's case her name—more precisely, her nickname—was ideally inappropriate to her personality. "Jackie" sounds so readily approachable, so hail-fellow-well-met, on terms not free from a certain hearty coarseness, and it was therefore quite unlike the flesh-and-blood person to whom it was attached. On approaching Mrs. Onassis, new acquaintances would perceive that a distance measurable almost to the foot and inch stood between her and them, certainly then and perhaps in the future as well. She was cordial enough in shaking one's hand for the first time because it was mannerly to do so and she had excellent manners. In that respect, as in many others, she was notably old-fashioned, and to be old-fashioned suited her well.

Nowadays the utility of good manners is largely ignored. We forget, as Mrs. Onassis took care not to, that they are a superlative means of self-protection—a sort of fortress, composed of words and gestures instead of stone and mortar, that cannot be breached except with our consent. They not only teach us how to avoid giving offense to others, but, far more interestingly, they prevent others from giving offense to us. It is hard to imagine anyone, however brash, attempting to insult Mrs. Onassis—surely the insult would have died in his throat. By the same token, she could accept a compliment without in the least surrendering her sovereignty. Flattery established no bridge between her and the flatterer—however adroit the words chosen to praise her, her personal guardedness remained intact.

For many years Mrs. Onassis served

continued on page 109



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JACQUELINE ONASSIS

continued from page 106

with me as cochair of the annual benefit dinner of the Municipal Art Society in New York. She had joined the society in order to help us preserve Grand Central Terminal, at that moment threatened with having a grotesquely high office skyscraper plumped down on its roof. As her son, John, had said, there were times when, despite her desire to avoid headlines, she was willing to take off her gloves and pitch into a fight, and her strong feelings with respect to architectural preservation made her an indispensable figure not only as a savior of Grand Central but as a member of the board of directors of the society. No matter how inconvenient the time and the place, when trouble was brewing she never failed to appear on the barricades and to put up with the importunate, rat-a-tat questioning of reporters and photographers, to say nothing of the occasional unwelcome embrace of a gross publicity-hungry politician.

> Mrs. Onassis was notably old-fashioned, and to be old-fashioned suited her well.

At the head of the reception line at one of those annual benefit dinners, I performed the wholly unnecessary task of introducing Mrs. Onassis to the hundreds of guests filing past us. It was marvelous to behold the grace with which, sparkling in manner and exquisitely dressed, she would appear eager to hear some anecdote begun by a pushy guest who, having successfully seized her hand, gave the impression of intending never to relinquish it. Mrs. Onassis would disengage her hand and pass the guest swiftly along, with so charming an air of uninterrupted attentiveness that the end of the anecdote would be heard, to his considerable bewilderment, by a fellow guest standing several feet away. Though the reception line seemed endless, the valorous Mrs. Onassis went on smiling. □




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THE NEXT PAGE IN PUBLISHING

HOW ON-DEMAND PRINTING WILL TRANSFORM THE INDUSTRY

By Nicholas von Hoffman

ROGER WARNER HAS DONE THE IMpossible. He has bypassed the great centralized apparatus of American publishing and has put out a book on his own. It is a book that, by the nature of the topic, will be of interest only to a limited audience, but its readers will treasure it. It is also a book that would never have seen the light of day had Warner not been able to use a new electronic form of bookmaking, which is called on-demand publishing.

Warner is a published author. In 1995 Simon & Schuster brought out his book *Back Fire*, about the war in Laos twenty-five years ago, and it won an Overseas Press Club book award. His next book was about the principal losers in that struggle, the Hmong people, many thousands of whom were forced to flee back volume with a four-color cover.

Warner is a professional writer and photographer, but on-demand publishing makes it possible for people with no background in the field to make and distribute books. *How to Be Irresistible to the Opposite Sex* by Susan Bradley is a 242-page, six-by-nine-inch paperback with a color cover. A registered nurse who does a radio program about affairs of the heart, Bradley decided to self-publish her book in conjunction with her broadcast, but she ran into problems when she went to a traditional printing company.

"I had a printer who turned out a nightmare version of my book," she recalls. "I needed copies for a Valentine's Day deadline. I called up Xerox and said, 'Help! I need a book in five working days!' And they produced a miracle. Not only a miracle but a beautiful mira-



their country and come to the United States. Warner wanted to record both the Hmongs' sufferings in their homeland and their long trek to America, a "roots book," as he calls it.

What he had in mind was a photographic record with small text blocks, the kind of book that has been extremely expensive to make. It is also the kind of book no publisher will go near unless the topic is popular and the pictures pretty. With on-demand printing, Warner was able to bring forth *Out of Laos*, a two hundred-and-fifty-page paper-

cle. What's great about on-demand is that if you see a mistake or you want to change the order of something, you can call in between printings and say, 'Can you fix page thirty-eight? I meant to say XYZ.' And it's done."

Although on-demand publishing is barely six years old, it has already developed to the point where a person can make a book and have it printed and bound in three or four days at a local Sir Speedy. Although not yet able to accommodate mass-circulation magazines or the million-copy best-seller, on-demand is working its way into printing everywhere, with consequences for home and work, adult and child.

Until now the equipment needed to print books has been as costly and almost as large as an aircraft carrier. Press runs have had to be scheduled far in advance, and, because of the costs of producing plates and setting up mammoth presses for a production run, more books or magazines are printed than will be sold. If General Motors were to manufacture 10 percent more cars than it could reasonably expect to sell, it would be looking at bankruptcy. Yet the printing and publishing industries swallow costly and cumbersome waste as the necessary way of doing business. While the rest of the manufacturing world has gone to rapid-fire, "just-in-time" delivery systems, printing has been stuck in the past, putting the publishing industry in a perpetual condition of high costs.

At the Cornell University bookstore, for instance, Jim Lawrence, custom publishing manager, reports that between 30 and 40 percent of the textbooks have to be returned to the publishers unsold. Since textbooks rapidly go out of date, you can see why they have become one more not inconsequential item in the killing cost of sending a child through college. Electroids to the rescue! Cornell is getting into on-demand publishing.

Working with Xerox, the company that began on-demand publishing, Lawrence has turned the photocopying of packets informally made by class instructors into a regular textbook operation on campus. Teachers give the bookstore the textbook chapters, articles, illustrations, notes and other things they want their classes to have. The store gets the copyright permissions—no small undertaking—and manufactures books for each class and teacher.

"We put out approximately seven hundred titles a year, representing approximately eight million impressions, or about thirty-two thousand books," says Lawrence. "The average price for a

continued on page 114



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THE NEXT PAGE IN PUBLISHING

continued from page 112

book that's about two hundred and thirty pages is around thirty dollars. If students had to buy the books and journals that make up the contents of the books, it would cost them seven or eight hundred dollars." Since 56 percent of that thirty-dollar price is copyright royalty fees, the actual cost of making on-demand textbooks is quite low. As opposed to publishers, which contend with huge returns of unsold textbooks, the Cornell bookstore can generally sell all but 5 percent of its self-published books, and that number could be brought down to zero, as the store is able to print up a single copy of any book and put it in the hands of a student in less than twenty-four hours.

On-demand printing began six years ago with the marriage of Xerox copying machines and digital technology. This is printing without presses, without those huge rollers, without the dangerous chemicals and without plates, the prolonged setup times, the careful calibrations. The equipment—bookbinding machines not much larger than office desks—is small enough that you may expect your neighborhood Kinko's to be able to produce a book for you in the near future. It may not look elegant, but if you are in a big rush, on-demand technology makes it possible to schedule a print run in not much more time than it takes to call up a file on a computer. And, paper and ink notwithstanding, it costs no more to print one copy of one book than to print a thousand. You can interrupt a press run to print one copy of another book, then return to the original run with no more cost or trouble than entering a few instructions on a computer keyboard.

In effect, narrowcasting has come to the printed word. As Electroland has learned to split broadcasting frequencies to make them more plentiful, as cable television and the Internet have not only given us more choice but lowered the barriers of entry, allowing more and different kinds of people to broadcast, so on-demand publishing offers us the prospect of decentralized and democratic publishing and, consequently, products and uses not yet imagined.

Roger Warner suggests, for example, that in short order, wedding photographers will be offering their customers not only videos of their weddings but also full-size books that can be printed inexpensively enough that the families and friends of the bride and groom can each be given one. In a less sentimental but more important vein, Warner says that a lot of wonderful work from some very good photographers has never seen the light of day because of the economics of the printing and publishing industries. He is considering issuing a series of such books, which may not have a mass public waiting for them but which may still have a decent-size and very appreciative one. If a person has worked out a way to tell would-be readers that his or her book exists, there is no reason

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to mess with the big-time corporate publishers.

The speed with which on-demand printing can produce pictures and text will blur the already vanishing distinction between magazines and books. As more and more general-circulation magazines have given up serious journalism in favor of publishing ten-best/ten-worst lists, diets and gossip, book publishers have been moving in with quick-turnaround, content-heavy publishing projects that once would have appeared between the soft covers of a magazine. Only on-demand's present inability to cope with fast press runs in the hundreds of thousands delays the complete scrambling of book and magazine publishing.

On-demand's scrambling of the book publishing industry itself, however, is under way. Using IBM printing units, which can print a four-hundred-and-fifty-page book in less than a minute, companies like Xerox and Hamco Corporation are taking aim at the publishing industry's backlists. The backlist consists of the hundreds of thousands of book titles that are no longer in print. Some books are unobtainable once the last print order is sold off, as the warehousing costs alone may drive publishers to shred and recycle unsold copies. The result is that countless numbers of important books of every description are next to impossible for people to come by. Our decrepit public libraries, with their ever-diminishing budgets, don't have them or can't lend them on a timely basis.

It currently doesn't pay for a publisher to keep a book in print that may sell twenty-five or fifty copies a month, but it will with on-demand printing. That's why Xerox is working with publishers, enabling them to put their backlists on the Internet, take orders, print up the books and send them out.

David Godine, the Boston publisher who is much admired for the quality of his books, tells us that the new technology can bring us superb printing. "Laser printing gets better and better every year. In certain ways, in terms of the blacks, for instance, and the richness of the black you get from a laser, it's a lot better than traditional offset printing. I think that gap is closing, which must be sending traditional printers into terror, because if they're thinking ahead, they see that this is an invention that can truly wipe them out."

The arrival of the steam press in the early years of the last century made it possible, and perhaps inevitable, that the country would be awash in trashy printed materials. It was the era of the penny dreadful, the printed, mass-produced equivalent of the worst of contemporary television. On-demand publishing cannot possibly supply us with more inferior reading matter than we already have. It can, however, offer us much of the very best, which we cannot obtain now for love or money. □





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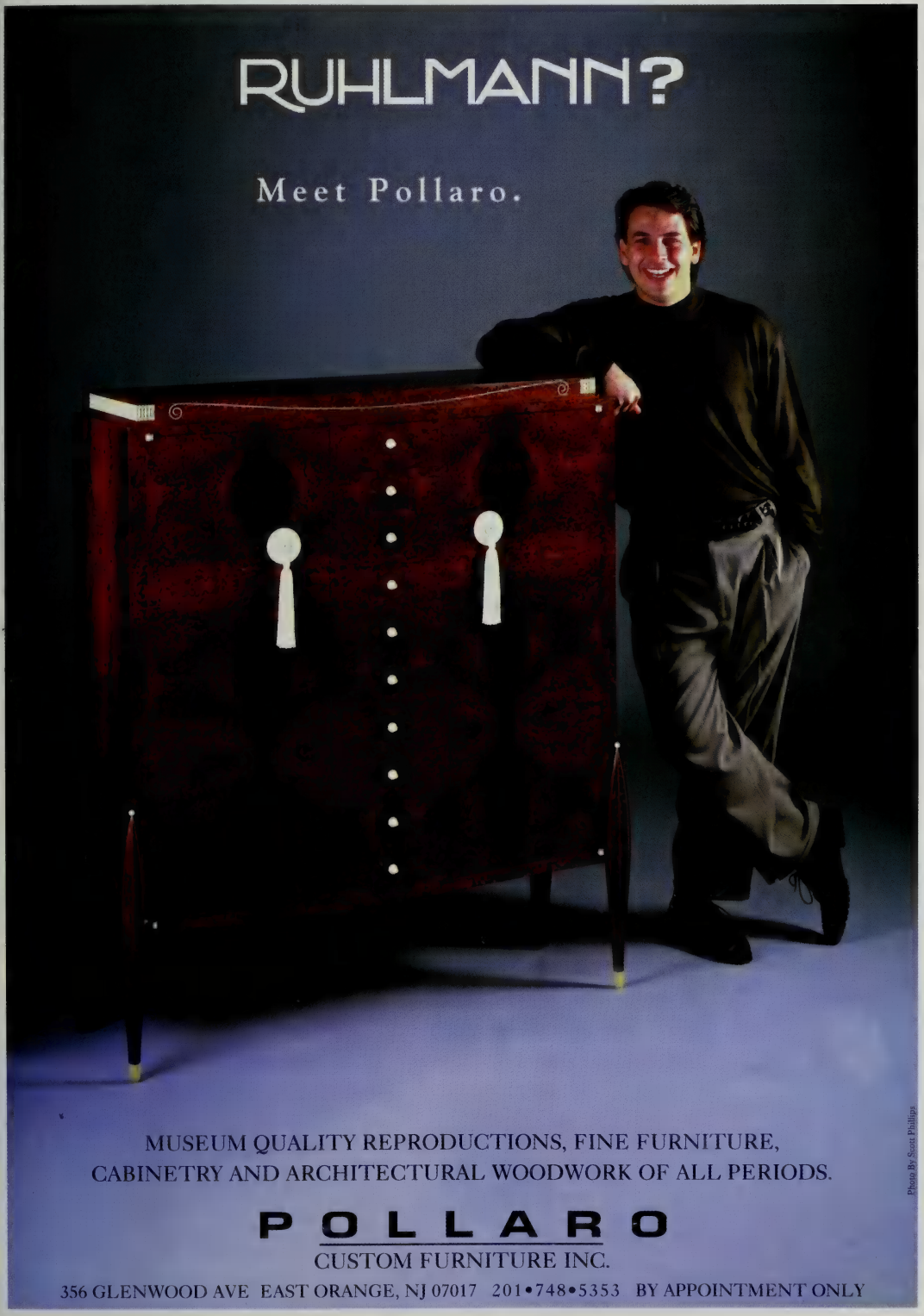


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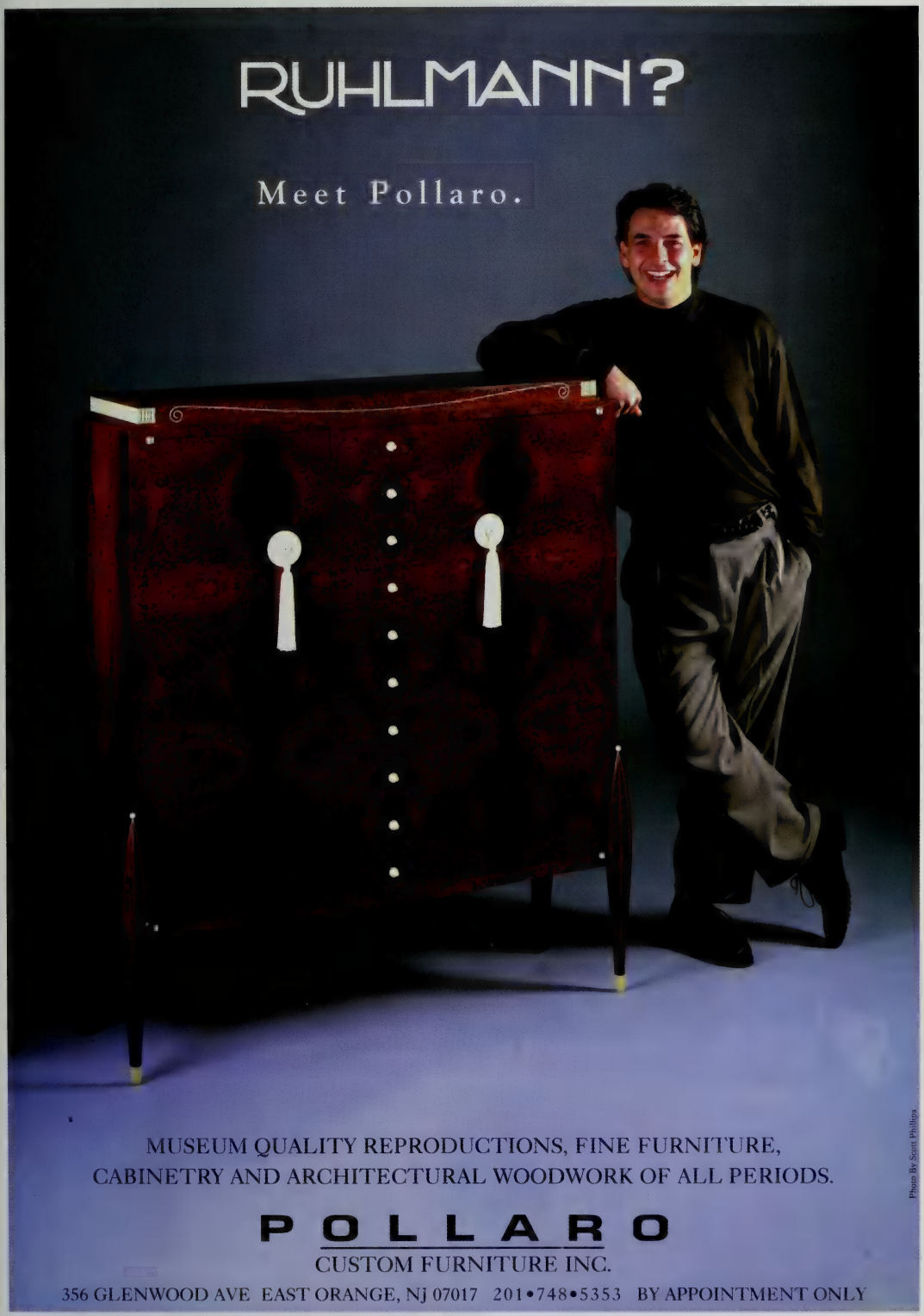
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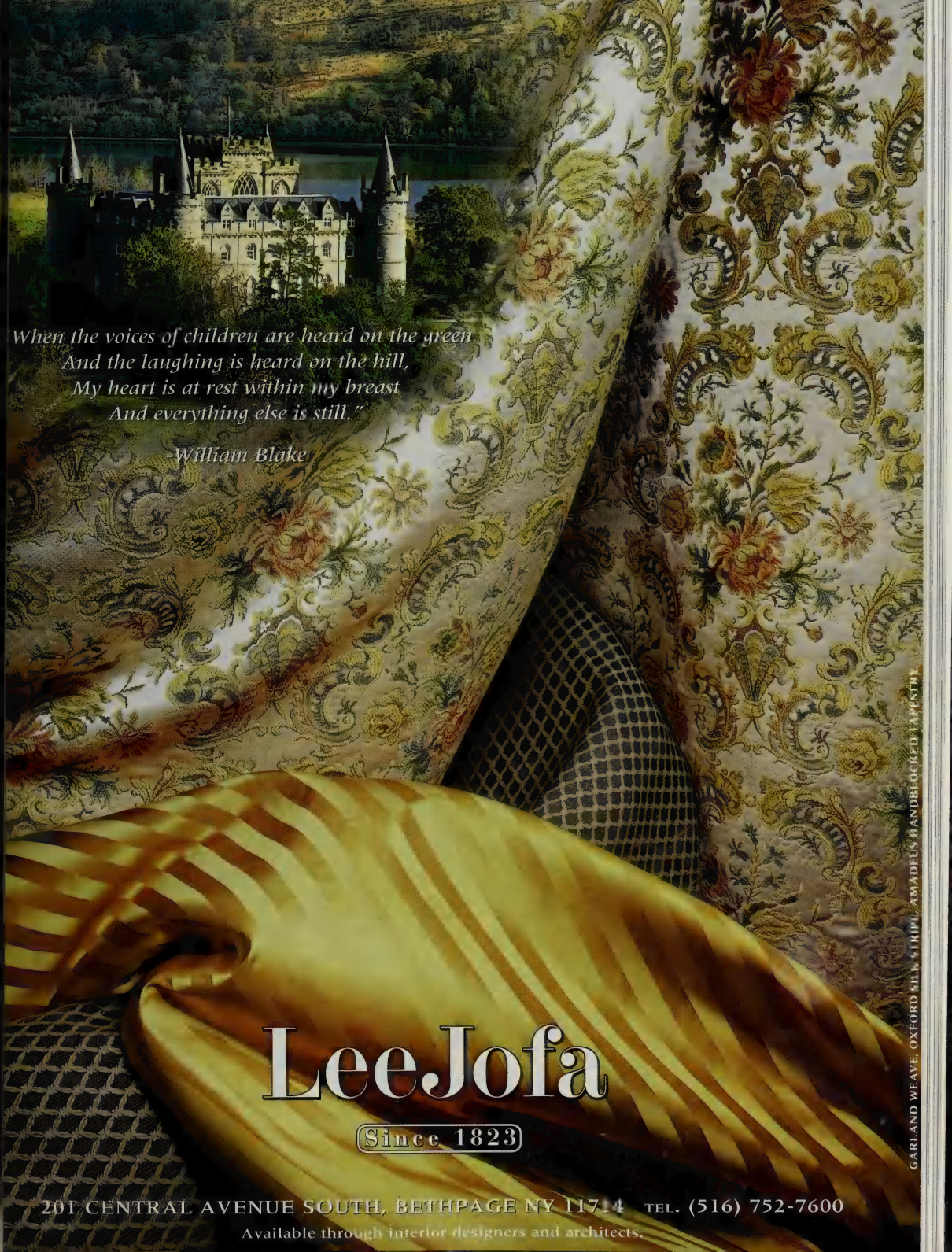
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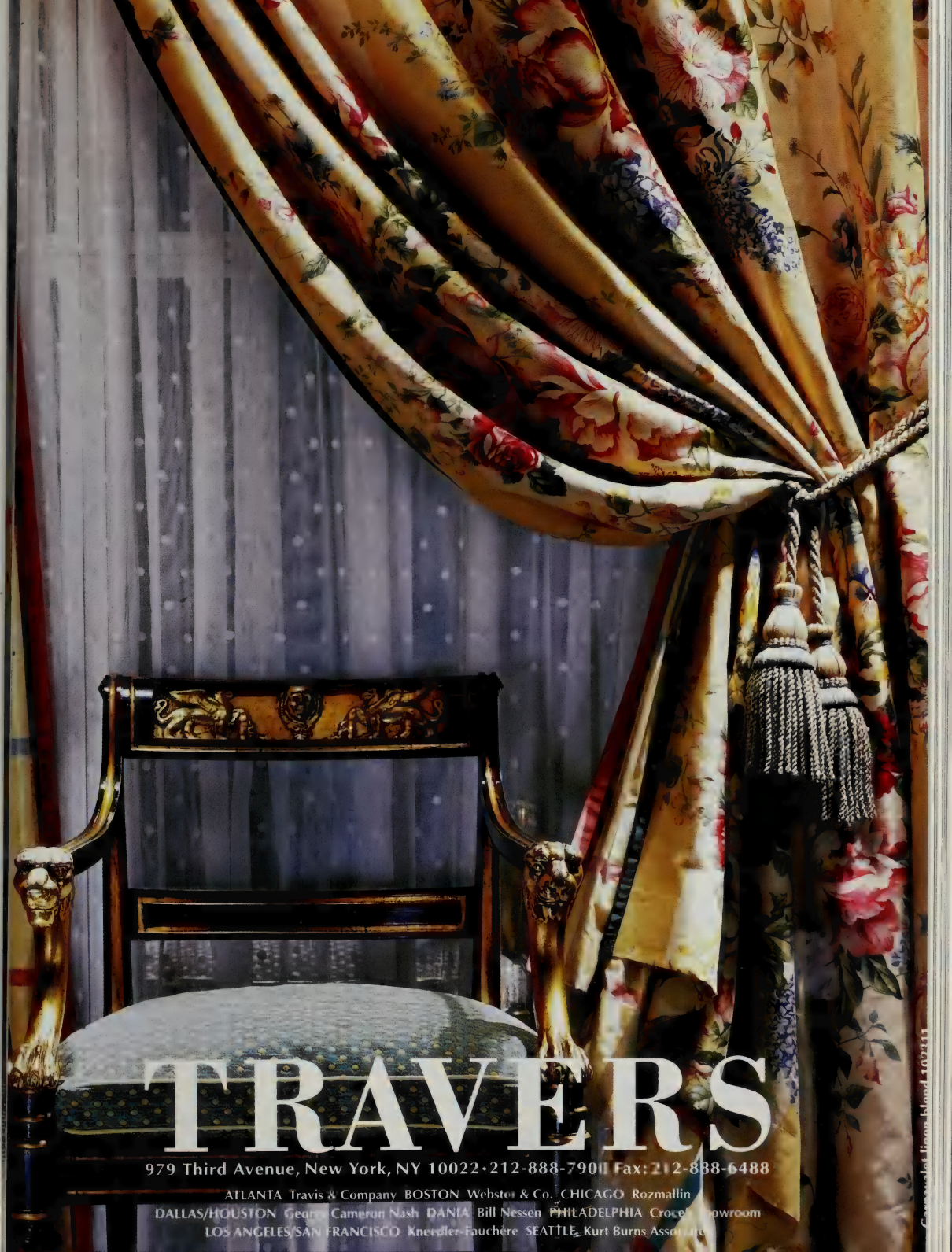
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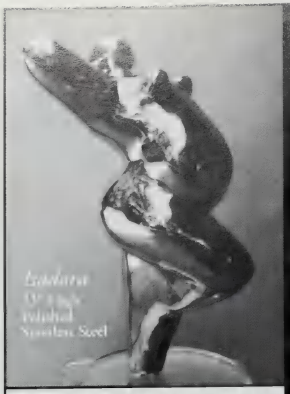
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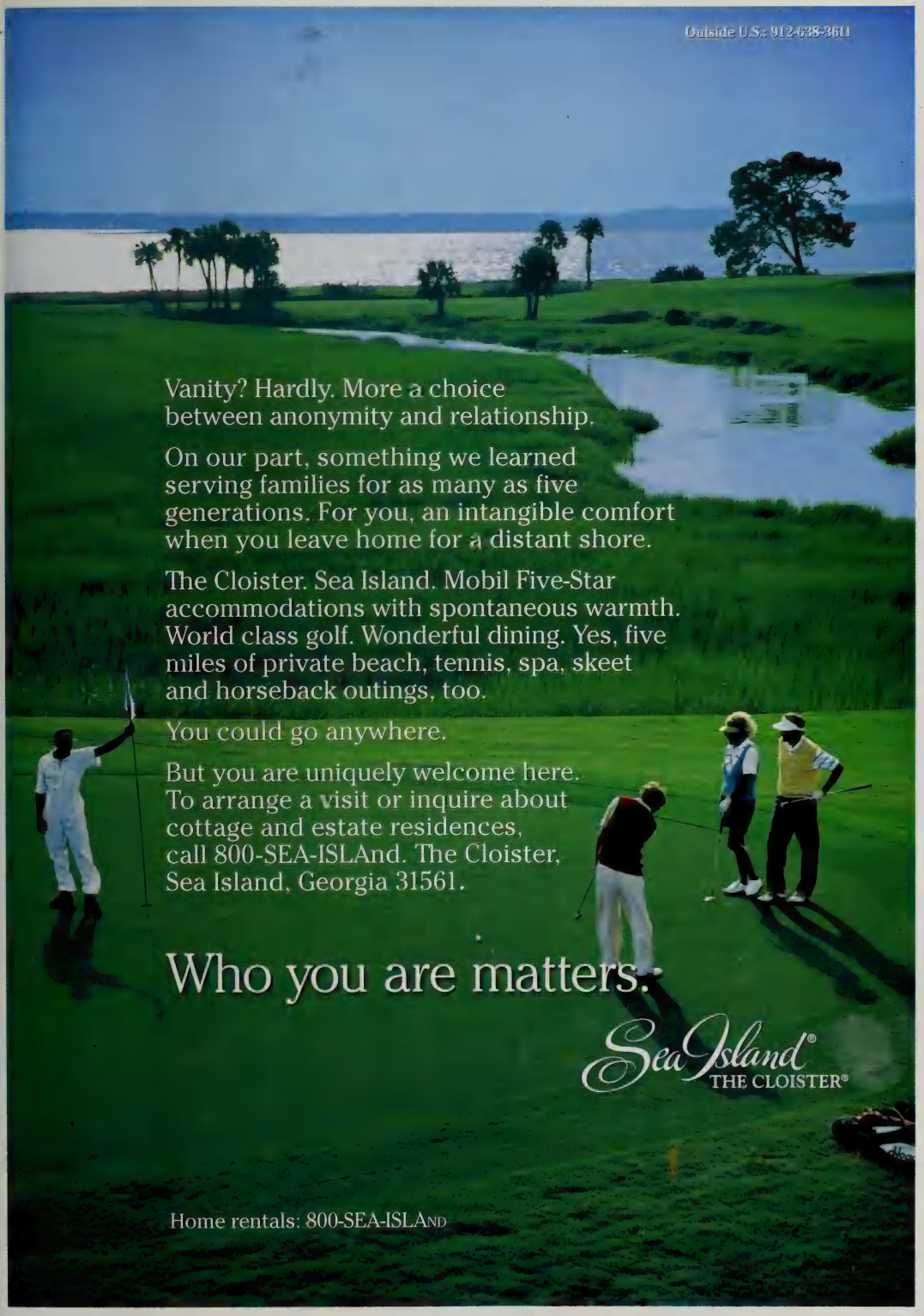
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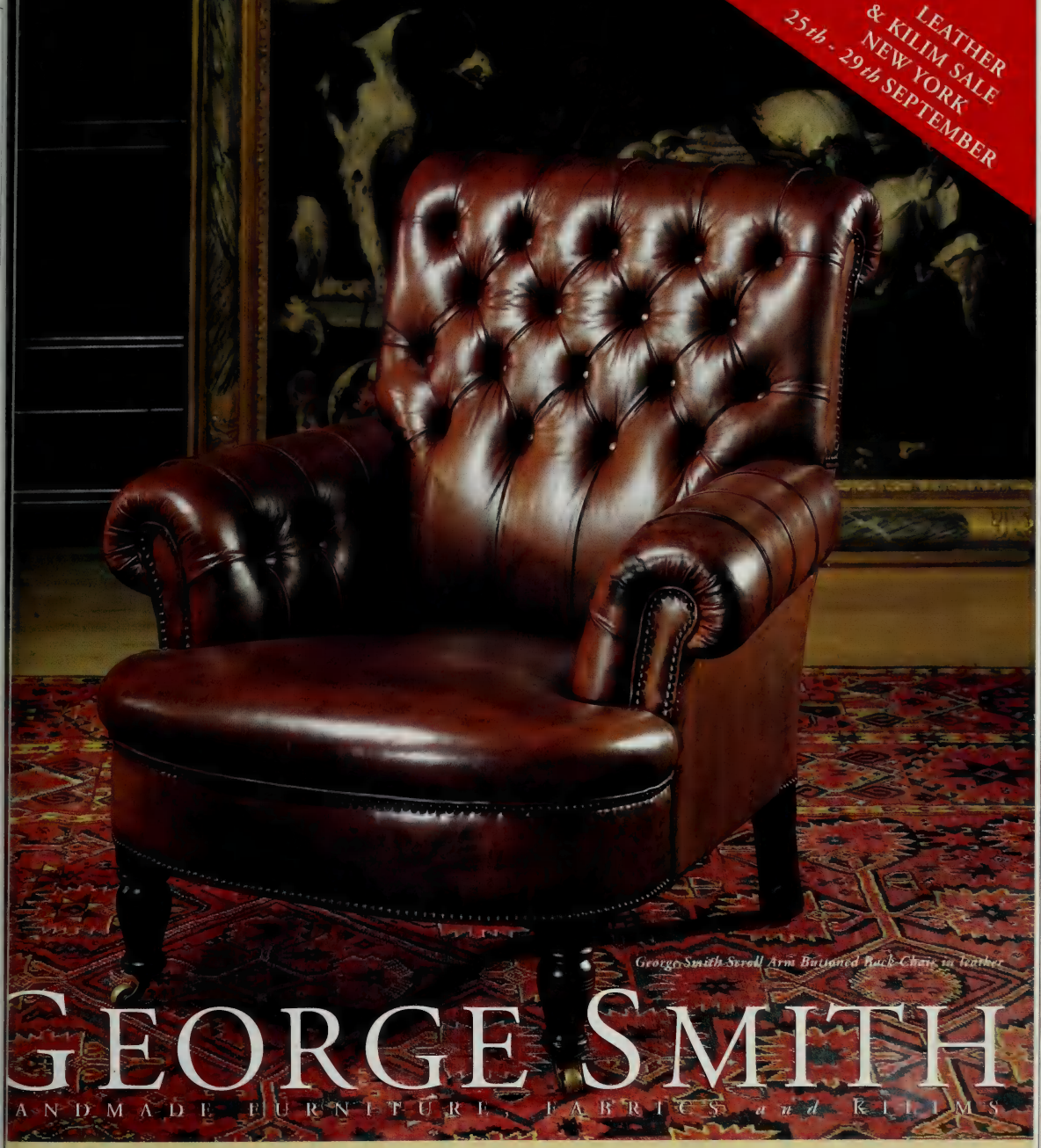
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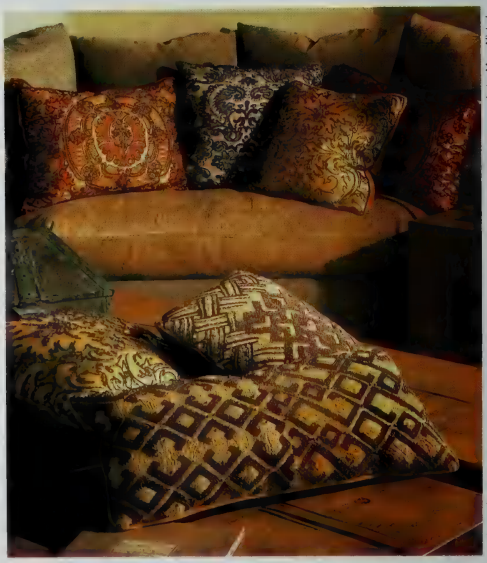


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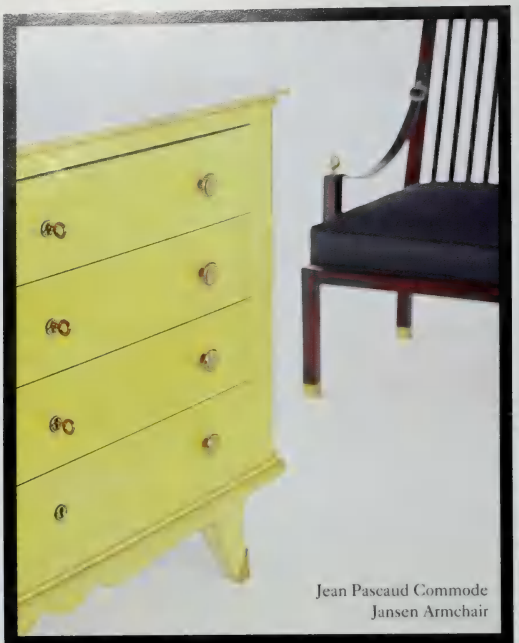
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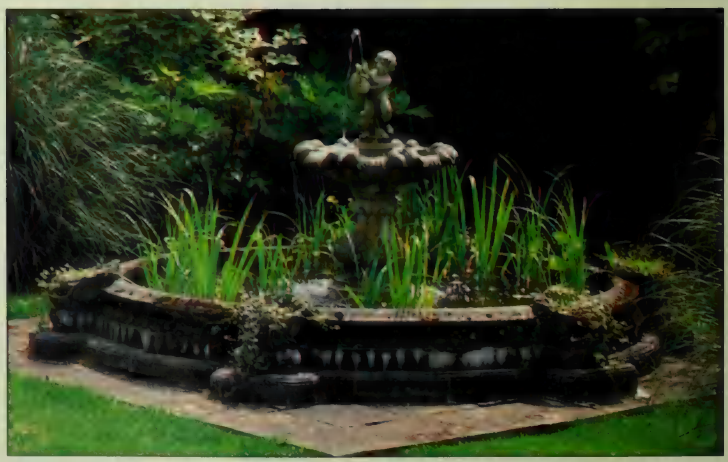


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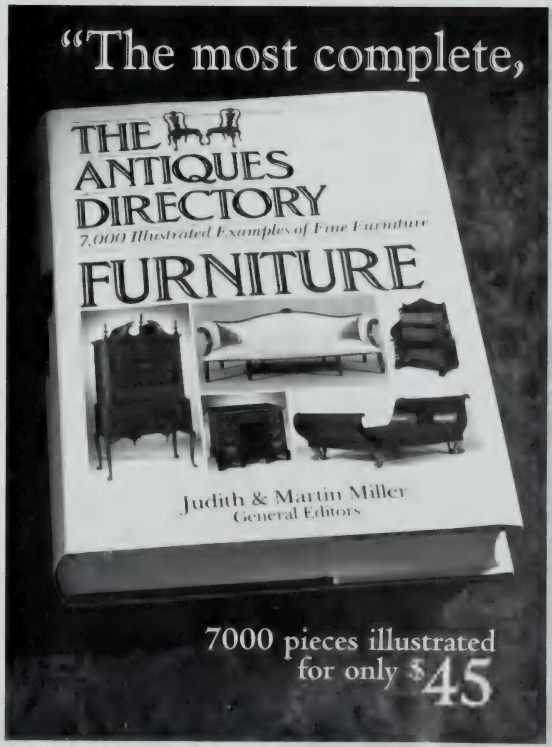
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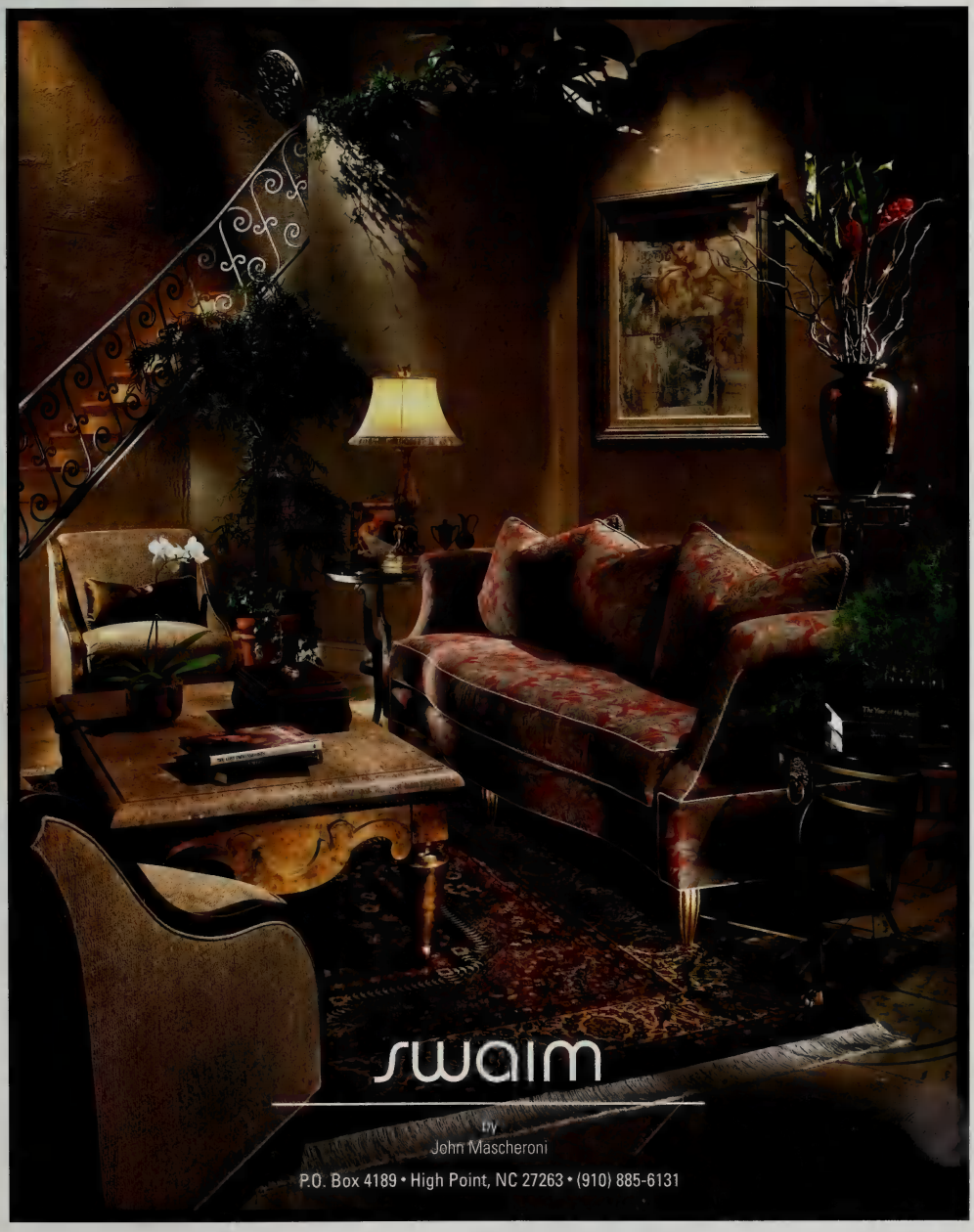
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MARK HAMPTON

CLASSICAL COMFORTS FOR HIS FAMILY'S SOUTHAMPTON RETREAT



So what would you call a gifted practitioner of the decorative arts who writes knowledgeable and amusing books about interior design, illustrates them with his own delightful watercolors, designs impeccable furniture and is a social star, in demand at every lighted candle here and abroad? That's easy. You'd call him Mark Hampton.

He is one of the most renowned American interior designers, with an international reputation and a body of work that includes the lot—almost palaces, embassies, presidential guesthouses, multimillionaires' mansions, even beach houses, but beach houses to die for. His roster of clients is dazzling. He gracefully manages the leap from gilt and grandeur to wicker and sisal and makes it all not only Hampton stylish but luxuriantly livable. Furthermore, he listens to his clients, and many of their likes and desires guide him.

Add to this his charm and wit, lightning fast and naughtily funny, and the assurance that, if you happen to sit next to him at dinner, your evening is made and you won't have to drag yourself home wondering, Is that all there is?

Hampton's first job was thirty-five years ago with the noted British designer David Hicks. From there he went to New York to join the firm of the legendary Sister Parish, the doyenne of American interior design. Then it was on to another legend, Eleanor Brown, at the preeminent New York firm McMillen. In 1976 Hampton struck out on his own, and he has since captured such noteworthy clients as Estée Lauder, Pamela Harriman, Teresa Heinz, Denise Hale of San Francisco and President and Mrs. Bush, whose Houston

"It had been a tiny gardener's cottage," says Mark Hampton (top) of the Southampton house that he and his wife, Duane, use on weekends. "We remodeled it and tripled the size." ABOVE: Hampton added the gardens and the front wing.

"The design is based on old-fashioned cottage architecture," says Hampton. "We wanted things cozy, not stylized." OPPOSITE: The entrance hall, illuminated by a skylight, "has nice light, even on a gloomy day." Carpet from Stark.



Text by Aileen Mehle
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Hampton painted the living room dark brown, accentuating the Georgian-style architectural details with white trim. "I probably take fewer risks with my own residences," he remarks. "Some of my clients have several houses. They can do things with enormous panache if it's just one of four."







"Ninety percent of our pieces are English," says Hampton. TOP: Eighteenth-century prints from *Vitruvius Britannicus* flank a Georgian Revival mantelpiece and a William IV mirror. ABOVE: Pale draperies and white fabric offset the dark walls. Fravet slipcover fabric.

HE MANAGES THE LEAP FROM GILT AND GRANDEUR TO WICKER AND SISAL.

and Kennebunkport houses he designed—as well as the White House and Camp David when the Bushes ruled the roost.

As for his own residences, Mark Hampton and his wife, Duane, live in New York in a chic Park Avenue apartment (décor by, well, you know), but whenever they get the chance they escape to Southampton. There, they have a lovely gray shingled house for all seasons, once a gardener's cottage on the far-flung estate of the late Mme Jacques Balsan, born Consuelo Vanderbilt and, as such, heiress to a great American fortune. The residence is a sort of dream snuggery where the Hamptons have lived for almost fifteen years.

"Most of the things in the house Duane and I bought over years of travel long before we had the place," says the designer. "We acquired things we loved in London, Paris, Connecticut, everywhere. And we bought bargains above all. Our interest in architectural models, engravings and drawings had an immense effect on how the final collection of odds and ends turned out. And although we needed a palette that would be peaceful and cool in the summer, it also had to be cozy during winter weekends, when we have fires burning all day long.

"In the winter," he says, "we remove the white slip-



"A cream room with blue-and-white ceramics is a classic recipe," says Hampton of the dining room, where he hung early-19th-century Staffordshire on walls painted with trompe l'oeil panels. Scalamandré linen on chairs; carpet from Stark.

covers, and the living room returns to chintz. The sisal rugs remain throughout the year. The colors downstairs are all very closely related—beige, brown, cream and white. The dining room, where we sometimes entertain at one table for eight—or at two tables for eight, when we're feeling particularly hospitable—revolves around an extensive set of early-nineteenth-century blue-and-white Staffordshire, the unbroken pieces of which hang on the walls. Whatever bits arrived broken at the bottom of the barrel we banished to the bottom of the cupboard.

"The master bedroom is a kind of mélange of pieces we're both crazy about—French chairs, English chairs, a Gothic bookcase, an antique Gothic stove, a painted George III bed and a walnut desk from Indiana that I've sat at for forty-five years, writing and drawing since I was a child. The chintz and carpet are old-fashioned classics, never old, never new. The walls are a pale lettuce green that looks wonderful in the country. The bed is always dressed entirely in white except for the antique American quilt we pull over ourselves in the winter. It's the easiest house in the world



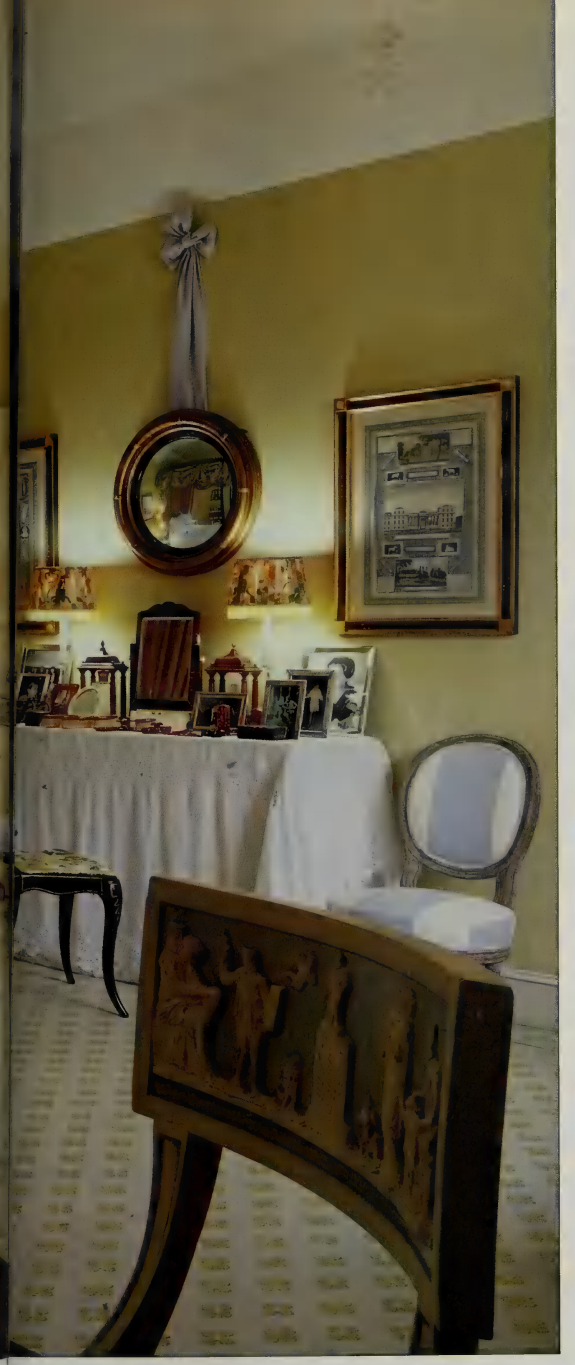
"The bed is English; the side chairs are French; the desk is from Indiana," says Hampton of the master bedroom. "I like a loose conglomeration of furniture—it's spontaneous and personal." Cowtan & Tout stripe; Colefax and Fowler chintz.

to take care of. Otherwise it would be a terrific headache instead of a great delight.

"When we were remodeling and adding on to the cottage," Hampton continues, "we had the good fortune of working with the late Bruce Kelly, a landscape architect who helped us create the English-style perennial garden. It cheered us up to have beautiful old fruit trees and herbaceous beds bordered by box hedges when we had to tear down a glorious greenhouse on the property to make room for the swimming pool."

The covered terrace off the living room is where the Hamptons sit in the summer, lolling on French garden chairs and wicker lounges upholstered in striped canvas, sipping cold drinks and admiring the vista. Still, one has to be a mad fan of all things alfresco to leave that living room for long, what with the eighteenth-century prints from *Vitruvius Britannicus* on its dark-brown-painted walls and a pristine sculpture of Napoleon's sister Pauline Borghese dreamily reposing on a chaise, topless and almost bottomless.

The entire house is a joint effort-ode to ideal country living à la Mark and Duane Hampton. "The first question anyone asks a decorator's wife," says Hampton, "is, 'Do *you* ever get to choose anything?' Duane would pitch something out the window if she didn't like it." □

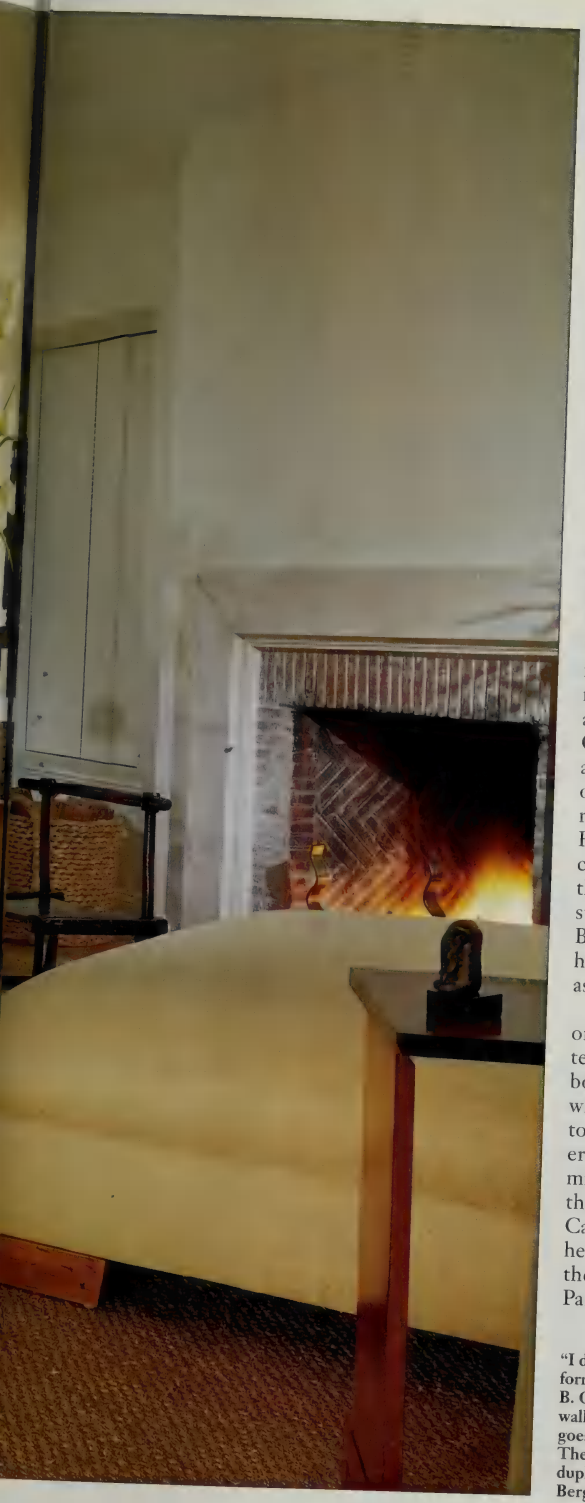






ABOVE RIGHT: At the far end of the front garden, designed by the late Bruce Kelly, is a white bench created by Hampton. RIGHT: Fruit trees planted in the 1940s still punctuate the approach. The garage, at right, was converted to a poolhouse.





PHILIPPE B. OATES

LIGHT PALETTE AND CLEAN LINES FOR THE DESIGNER'S LOS ANGELES DUPLEX

Text by Peter Haldeman
Photography by Mary E. Nichols

I was told if you drink hot drinks in the summer it's better," says Philippe B. Oates, setting down a teacup and running a hand through his blond crew cut. "I'm half English, so I drink tea all the time. Even when it's very warm out. It calms my thirst." On a summer afternoon the windows of Oates's Los Angeles duplex admit both a fair amount of heat and the occasional rumbling of a jackhammer. His street has been under construction for months ("I thought they were doing a subway straight to Paris"). But no matter. Sipping tea, he is as cool and composed as a diplomat.

Oates's other half—the one you hear in his sentences—is French. He was born and raised in Paris, where he worked with Victor Grandpierre for several years, accepting commisions from clients such as the Rothschilds and Maria Callas. In the early seventies he came to Florida to design the Valentino boutique in Palm Beach. "When I first arrived in this country it was very exciting," he recalls. "It was new and it was fresh. It was Michael Taylor—I loved Michael Taylor." He continued to work on both sides of the Atlantic before settling in Taylor's home state a decade later. What appealed to Oates about California was "the vegetation, the colors of nature, the sky, the way the houses are sometimes oriented, with beautiful light coming through." Houses he has further beautified range from James Galanos's 1930s hideaway in the Hollywood Hills (see *Architectural Digest*, September 1988) to Dennis and Terry Stanfill's eighteenth-century-style manor in San Marino.

His own first residence in the area was in Beverly Hills —a countrified house sur-



"I design much differently in California than in Paris," says Philippe B. Oates (right). "Here I love bare walls, wood, primitive art. It all goes with the environment." LEFT: The living room of his Los Angeles duplex. Print pillow fabric from Bergamo. Stark carpet throughout.



"I don't like for art to be cornered," Oates says. "I like to be able to walk around the piece, to let it breathe." ABOVE: A 19th-century carved wood antelope head from Africa stands under a skylight in the entrance hall.

RIGHT: For the study, Oates created an ebony bookcase to complement the desk, attributed to Leleu, and the Art Déco chairs. "I wanted it to provide drama as well as access to my architectural and design books," Oates says.

OATES WANTED "TO MAKE EVERYTHING SIMPLER AND CLEANER AND HIGHER."

rounded by gardens and once occupied by Errol Flynn. But long commutes prompted him to investigate neighborhoods closer to his Culver City office. The one he settled on offered block after block of spacious Mediterranean-style structures protected by landmark status.

"I loved, number one, the openness here," says Oates, tracing an arc from his entrance hall to his study to a drafting room off the study. "I loved the scale of the rooms and the light in the mornings and the evenings." The slightest breeze wags a cypress tree outside the drafting room, ruffling a row of fabric swatches.

How does designing one's own quarters differ from creating those for others? "Well, working with clients —first of all, you have to take into consideration the clients themselves," Oates says. "I mean, what style of life they have, are they married, how old are they." As his own boss he need only follow the dictates of the architecture— "its space, its life, its energy."

While he was taken with the space of his duplex and wanted "to maintain the authenticity" of the 1920s building, Oates also wanted "to make everything simpler and cleaner and higher." A little period detail was thus sacrificed for the sake of a dateless purity: Ceilings were raised, niches were filled, arches were squared, moldings were stripped.

The appointments, too, are both classic and catholic, skipping from seventeenth-century bronzes to overstuffed armchairs recently made by Oates. "These are French, thirties," he says, indicating the ebony-and-walnut desk and leather chairs in his study. "To go with them, I did a simple bookcase and stand. I didn't want to overdo it. Just clean. And then I




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ABOVE: A Han horse sits on a Jean-Michel Frank parchment table in the master bedroom, where Oates converted a closet into an alcove for the bed. Bergamo linen fabric on bed, pillows and ottoman. Vase is by Lalique.

OPPOSITE: In the dressing room, a Louis XVI gilt trumeau mirror decorated with military trophies hangs behind an 18th-century *chaise à porteurs* whose poles are displayed on either side in wrought iron stands.

wanted to carry this effect into the entry." In the entrance hall, unadorned walls set off a pair of Roman column moldings and an African antelope sculpture. "On all my jobs I'm very conscious of a flow. I always like to go from one space to another and feel there's a connection."

The living room relates to the other spaces by way of a mix of African art, Art Déco pieces and contemporary furniture. And that tool of the trade, sisal matting. The result is at once dramatic and peaceful. "I like a lot of calm in an interior," Oates says. "See the shutters?" He accordions a pair of recessed shutters against a plain window frame. "I cut them to be flush, like this, or to do this, which is interesting, or just this," he concludes, closing them entirely. "Making the room—do you say, *spaceless*? Completely sealed, like a white volume."

Another factor in the flow is a very subtle palette. "I'm more comfortable with fewer colors," says Oates. "I like whites, beiges, browns, rusts. A touch of Chinese red, some cobalt blue—but I wouldn't do a whole room in blue."

The sitting room gets a vivid jolt as the afternoon sun gives a brown leather daybed a violet hue. Otherwise you could meditate here with your eyes open. The light burnishes a nineteenth-century Japanese screen and silhouettes bamboo on the terrace against a simple white shade.

Oates converted two other modest-scale rooms into an ample master suite. The dressing room alone is the size of some New York apartments. "It's completely self-contained," he notes. "I have everything here—my books, my television, my video." This is also where the designer keeps what he alternately refers to as his "good things" and "family furniture"—the Louis XVI mirror, the eighteenth-century *chaise à porteurs*.

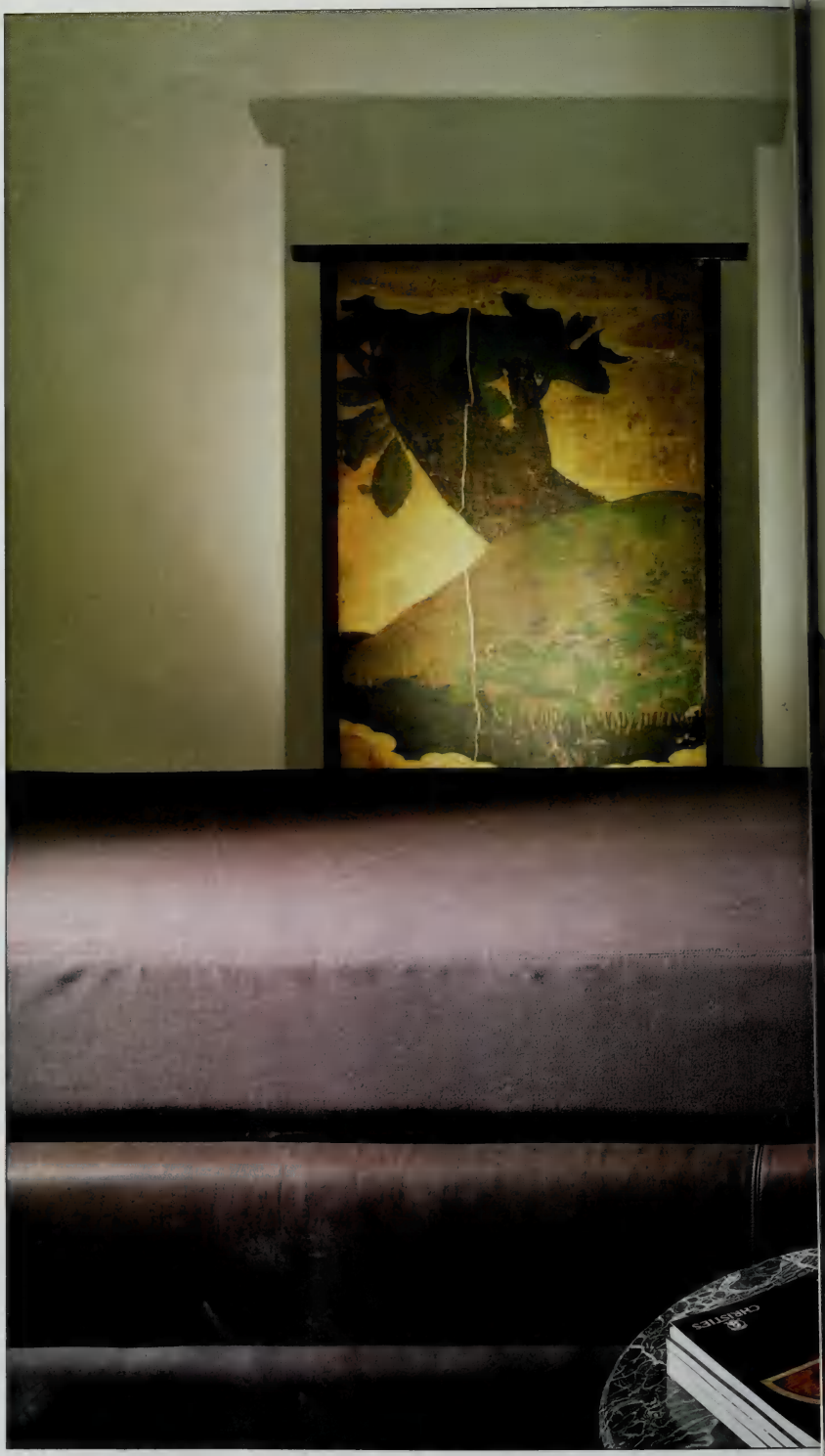
"Do you have a feeling this is very French?" Oates an-



"I'M SO GLAD ALL THE HEAVINESS IN A LOT OF THINGS FROM TEN YEARS AGO IS GONE."

swers his own question: "It's keeping the old and adding the new feelings. We're always going back to a certain—I don't want to say the word *simplicity*—but *honesty* in design. And not overdecorated. I'm so glad the tassels and all the heaviness in a lot of things from ten years ago are gone. It's very refreshing.

"Of course," he continues, "you have to find the balance of things. I think it's wonderful to be spare and have nothing in a room. When I was twenty-three or twenty-four I met Salvador Dalí in Spain, in Cadaqués. I was a guest at his house for about a week. In each room he had one piece of furniture. One day I walked into a room where he had one chair, and he was in that chair reading the newspaper upside down. It was fascinating. But I think that's extreme. You have to find a balance. You have to find . . ." He scans the high white ceiling. "*Order*." □

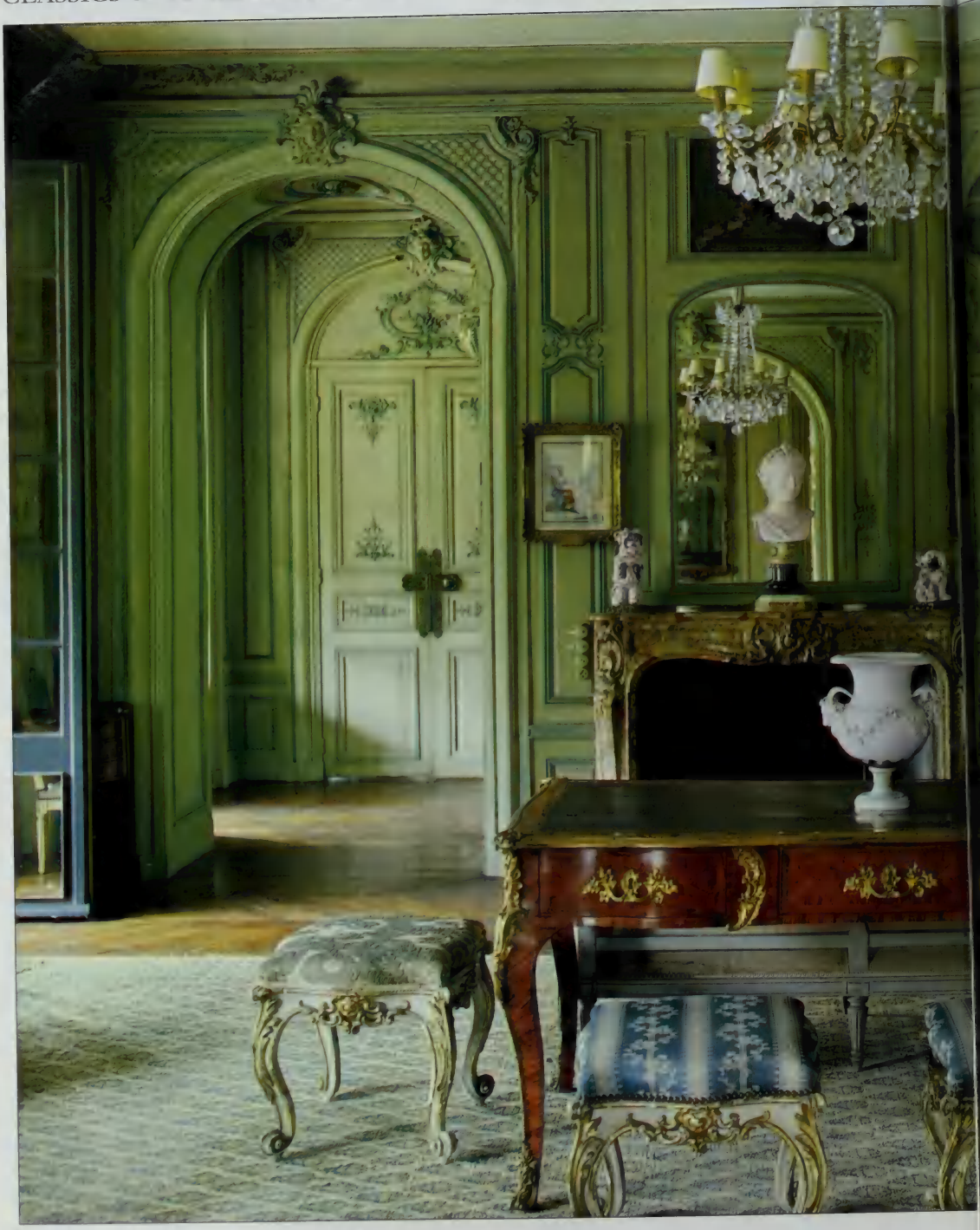


A 19th-century Japanese screen and a 17th-century Italian gold-leafed mirror accompany a leather-trimmed daybed Oates designed for the sitting room. Nearby, a 19th-century bronze monkey rests on an Art Déco metal side table.



DESIGN CLASSICS

ELSIE DE WOLFE





THE DECORATOR'S VILLA TRIANON IN VERSAILLES

Text by Tony Duquette
Photography by Derry Moore



RIGHT: "I am going to make everything around me beautiful. That will be my life," proclaimed Elsie de Wolfe (1865–1950), who spent decades restoring the Villa Trianon in Versailles, which appeared in *Architectural Digest* in June 1982. LEFT: The salon features Louis XV boiserie. BELOW: An alcove.



Versailles is associated with dream houses and famous women—the Grand Trianon and Mme de Montespan; the Petit Trianon and Mme du Barry; the Laiterie and Marie Antoinette; and, in this century, the Villa Trianon and Elsie de Wolfe, Lady Mendl, perhaps the first lady of interior design.

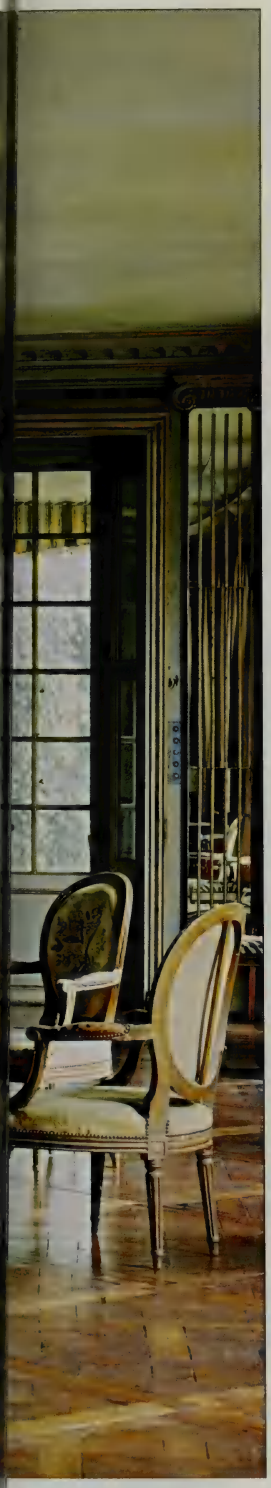
The enchanting deserted villa was already a hundred and fifty years old when, in the early 1900s, Elsie de Wolfe and her friend Elisabeth Marbury first saw it through an iron grille on the boulevard de St.-Antoine. In her autobiography, *After All*, de Wolfe compared the house to "a beautiful woman who had had a tragic history and who had grown worn and faded before her time." It had belonged to the duke of Nemours, the second son of King Louis-Philippe.

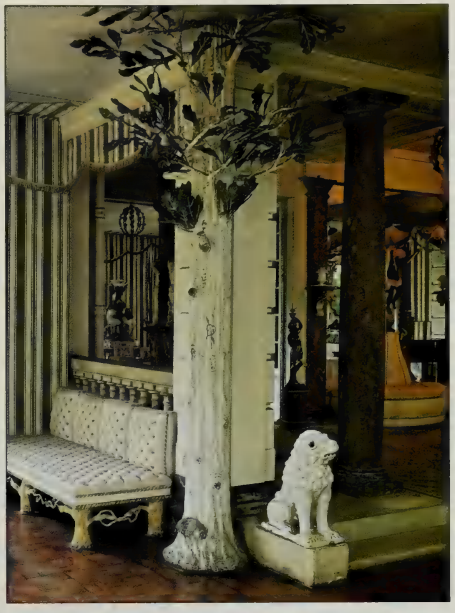
Elsie de Wolfe, pioneer designer and arbiter of taste, was to spend forty-five years restoring and perfecting the exquisite villa; she lived to "lavish on that house all the infinite care a house wants, that anything in this world that you love deserves." She was already America's first female interior designer: She had



created the first trellised room in the United States; she had championed the use of chintz; she had been the first to remodel a brownstone front and the first to launch the modern kitchen, with its labor-saving devices. Her credo of simplicity, suitability and proportion was embodied in her statement that "the cardinal virtue of all beauty is restraint." Yet her genius found its greatest and most lasting expression in the Villa Trianon.

The princess Ghislaine de Polignac evokes this charming house in lyrical words. After recounting how de Wolfe, with her extensive knowledge of art, museums and eighteenth-century French furniture, revolutionized American taste—then given to Tudor-style manors with "sad interiors" choked by Victorian plush and pompons—the princess paints a picture of the entirely different Villa Trianon. It was "an ensemble of marvelous refinement, fine antique furniture side by side with sofas







LEFT: Sepia-on-silver-leaf murals by Drian, which depict the 100 steps of the palace at Versailles, adorn the long gallery. The bold use of animal prints, such as de Wolfe's signature leopard, was a key element in her design work.

ABOVE: An Art Déco screen and table in the upstairs sitting room attest to de Wolfe's passion for mirrors. The pillows are embroidered with her favorite mottoes, including "You can't take it with you. There are no pockets in a shroud."

TOP: De Wolfe erected a temporary "tent," a green-and-white dance pavilion, for her celebrated July 1938 Circus Ball. Afterward, she had it re-created with solid materials so it could become a permanent addition to the house.

"I am filled with gratitude for all the things that it has brought me," said de Wolfe of the villa. RIGHT: A Madonna and child by Tiepolo hangs against Louis XVI painted and parcel-gilt boiserie in her tiny ten-by-seven-foot bedroom.



piled with satin and leopard cushions, wood fires cracking gaily in beautiful fireplaces, white flowers in precious porcelain vases on lacquered tables . . . candelabra diffusing a fairy-tale light reflected in the mirrors everywhere."

Clipped yews, Tuscan pines, old and weathered statuary, beds and beds of blue flowers, ivy arches, topiary birds and animals, urns on pedestals, a blue-tiled pool—these embellished the restored gardens, which were graced by a new music pavilion. To open the pavilion, de Wolfe gave a brilliant party in the summer of 1909, the fantasy décor conceived by her good friend the count Boni de Castellane. The entire garden was garlanded from tree to tree with thick ropes of cabbage roses; two swans glided over the illuminated water; dinner for sixty was served on the *tapis vert* at small tables, each one set on a square of rose-colored carpet. Trumpeters could be heard from the distant forest of Versailles, and in the pavilion itself, a harpist played Lully and Mozart.

During the years from 1914 to 1918 Elsie de Wolfe—who concealed a will of iron under an exterior as fragile as a china shepherdess—threw herself into war work for her beloved France, nursing badly burned aviators. She was decorated with the Croix de Guerre and the Légion d'Honneur by the French government; on her "leaves" from service she received such eminent personalities as Clemenceau, Marshal Foch and General Pershing. Kings, statesmen, generals, artists—they all admired their reflections in her magic mirrors and danced at her garden fetes.

During World War II, as France was falling, she and her husband since 1926, Sir Charles Mendl, fled the Villa Trianon by Rolls-Royce, for Portugal. They were aided along the way by the exchange of golden charms from her



RIGHT: De Wolfe's daring concept of a bath as sitting room was one of her important contributions to interior design. She appointed her own with an antique wallcovering, comfortable chairs and 18th-century Chinese eglomise paintings.

ELSIE DE WOLFE'S CREDO WAS EMBODIED IN HER STATEMENT THAT "THE CARDINAL VIRTUE OF ALL BEAUTY IS RESTRAINT."



bracelet for gasoline. At this time the villa, with all its furnishings, was sold to her very great friend the aviator and industrialist Paul-Louis Weiller, with the understanding that it would remain at her disposal for her lifetime. During the occupation the Mendls made a new home in Beverly Hills, California. After the liberation of France, de Wolfe returned to find the Villa Trianon a shambles. Almost by magic, however, this formidable woman restored her house —a place where she felt she and her friends were "far happier than anyone deserves to be in this wicked world"—to its once fabled glory. Again she brought back to the villa all its prewar gaiety.

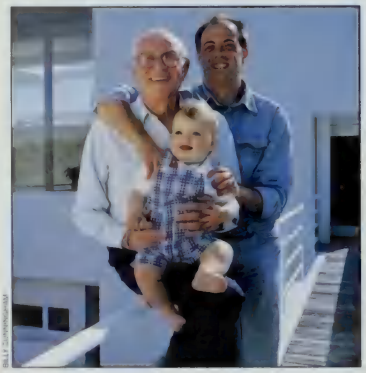
Upon her death in 1950, de Wolfe left her fortune to a charitable foundation in her name, and today the Elsie de Wolfe Foundation sponsors scholarships for artists and designers around the world and funds museum exhibitions and public facilities for the arts. The contents of the villa itself were auctioned off in the early eighties, but the house remains a visible tribute to the woman who transformed interior design. For Elsie de Wolfe, however, her greatest triumph was personal. "If I have done anything really fine, it is the Villa Trianon." □

Of the Villa Trianon, de Wolfe wrote: "Without it, the pattern of my life would never have been woven in such bright hues." ABOVE: Reflected in the pool is the music pavilion, the site of many renowned concerts and entertainments.

RENNY SALTZMAN



Architecture by Richard Meier, FAIA
Text by Joseph Giovannini
Photography by Timothy Hursley



When New Yorkers Renny and Ellin Saltzman first decorated their East Hampton house, an incandescent white modernist abstraction designed by architect Richard Meier, he sported sideburns and she wore scarves around her brow. Renny was an interior designer, Ellin a fashion consultant; and the sixties was at its height. Tiger-striped velvet upholstered the long banquette in the living room. A bold paisley bedcovering in the master bedroom complemented wall-to-wall carpets dyed bittersweet chocolate.

"Richard didn't know how I was upholstering the furniture until he walked into the house," says Renny Saltzman. "I had to pick him up off the floor—he was in a state of shock. I was revolting against his clean lines, and it was a rebellious thing to do, but I did it because I wanted our children to really feel comfortable in the house. They could hardly sit on a white sofa and eat strawberries."

Today the Saltzmans are older by an infant grandchild; and though their 3,200-square-foot, three-story house is the same pure volume inside and out, they are wearing it differently. The animal graphics have been traded for a less sassy palette of colors and materials and a more mellow attitude.

In 1967 the couple—who since their marriage have owned a traditionally decorated, high-ceilinged Manhattan apartment—undertook the building of a contemporary house away from the ci-





Today three generations of Saltzmans occupy the cubistic East Hampton house designed for the family by Richard Meier in 1967. OPPOSITE: Seated on the bridge railing is Renny Saltzman, with his son, David, and grandson, Jack.

ABOVE: An early Meier design, the house is a composition of the architect's emblematic white planes and curves. The long views from the south-facing terraces and glazed upper levels are of the shoreline. LEFT: At the north, entrance elevation, a bridge links the main house with the guesthouse.



"Everything I've done in the house has been for our comfort and in response to the sun," says Saltzman, who redecorated the interiors in neutral tones and with tribal art. The light-bathed, curvilinear living room is located on the piano nobile. Between the Pace Collection chairs is an inlaid table from Yale R. Burge.





ABOVE: The expressed structure of the living room determined the furniture placement. "To me, a sofa is not a banquette," says Saltzman, "but this one had to integrate with the architecture rather than be free-standing." Rosecore Tunisian rug.

Saltzman periodically experiments with design innovations in his own residence ("not often—I like a certain continuity here," he says) before introducing them to clients. OPPOSITE: The dining room features a Rosecore rug made of paper sisal, a new fiber. An African antelope headdress dominates the space; Pace Collection leather chairs.

ty for weekends and summers. Charged with the task of finding an architect, Ellin Saltzman—formerly fashion director at Saks Fifth Avenue, Macy's/I. Magnin and Bergdorf Goodman and now vice-president/fashion director of The Limited Inc.—discovered Richard Meier before he became Richard Meier. Her husband, who had designed interiors in classic French and English styles, wanted to demonstrate his deftness with modern furnishings, and the house was as much his showcase as Meier's.

Architect and client entered into an exploratory collaboration. Few Americans had ever designed or lived in a house as crisply sculptured as this—a large, white, magnificently carved Platonic cube rounded at its leading corner. When the house was first completed, a neighbor pulled up in the driveway and introduced herself, announcing, "I'm giving a party—would you please move this piece of machinery, or cover it?" The Saltzmans and Meier were working their way through the terra incognita of architectural polemic.

"We had three strong wills," recalls Renny Saltzman. "Richard came first because of the architecture, I came second because of the furnishings, and Ellin had very definite opinions. She particularly did not want the black-and-white house that Richard suggested; she didn't want it to be too hard-edged; and she didn't want every chair to come out of the Knoll factory."

"The combination of Renny and Richard was magical," says Ellin Saltzman. "Renny was right to inject his own





BILLY CUNNINGHAM

LEFT: The first-floor sitting room is enlivened by a wall grouping of 1930s tractor seats ("almost indistinguishable from primitive art," Saltzman observes) and African masks. The antique octagonal Indian table, which is inlaid with ivory, is from Yale R. Burge.

BELOW: The terrace off the master bedroom faces the pool structure across the lawn. Hinson & Company drapery and bedcovering fabrics. RIGHT: At dusk, precisely engineered lighting is cast evenly throughout the house, a building that, says Saltzman, "has always demanded the modesty of minimal furniture."



BILLY CUNNINGHAM



personality: He has a trained eye and understood the consequences of the drawings and worked with Richard to adapt the design to our lifestyle. He fought tooth and nail, for example, for the red counter in the kitchen. In those days that was a statement."

"I panicked a little about how to furnish around the columns in the living room when I saw them going up," her husband remembers. "I couldn't do a traditional seating plan with two sofas facing each other, or four chairs in a circle. I realized that a wraparound banquette with floating chairs was the solution."

Over the years, as the children spilled the berries of summer on the velvet, the Saltzmans learned more lessons from their trend-setting residence. "I couldn't work with the spaces as I normally do," says the interior designer. "I'd bring things into the house and have to take them right out because it just looked too crowded."

Drenched in sunlight all day long,

continued on page 240



Text by Pilar Viladas/Photography by Mary E. Nichols



MIMI LONDON

THE CONTINUING EVOLUTION OF A LLOYD WRIGHT HOUSE IN LOS ANGELES



"There's new life to it," says Mimi London of her 1922 Lloyd Wright house in Los Angeles. She has restored the structure for a second time since buying it in the 1980s. "Cleaning up the lines revealed the original intention." LEFT: London sits in an alcove furnished with her own pieces. Clarence House sheer.

In removing layers of plaster from the walls, London found traces of gilt paint, prompting her to hand-rub the surfaces with gold. ABOVE: Whale bones and a Chilean candlestick occupy the entrance hall. OPPOSITE: Hollyhocks—"an homage to the Wrights"—and rock crystal rest on the living room mantel. Burial jars are Philippine.

For Los Angeles interior and furniture designer Mimi London, a life well lived is one that evolves. London's certainly has. After a childhood that was divided between cosmopolitan San Francisco and the wide-open spaces of northern Montana, she spent ten years as a fashion model in Paris and New York. Then, faced with deciding, as she puts it, "whether to go back to Paris and be grand or to come out to Los Angeles and have fun," London chose the latter, where she soon began designing furniture—from tree-trunk tables to log beds—that was made famous by decorating legends such as Michael Taylor. A decade ago, in an appropriate nod to the pioneering spirit that has characterized so much of twentieth-century California design, she moved into a 1922 house designed by Lloyd Wright, son of the great American master and an accomplished architect in his own right (see *Architectural Digest*, March 1987).




PICASSO
Un demi-siècle de Livres Illustres



"Gilding the walls was hardly something I would have done," says London. "But your own house gives you an opportunity to experiment." The chairs, of London's design, join a quartet of tables that she had cut from a standing dead spruce. A design by MSL adorns the chair fabric, from Old World Weavers. Stark carpet throughout.





OPPOSITE: Iron gates open to the dining room. The watercolor by Lynda Fenneman depicts London in Montana on her horse Kid. Inspired by Lloyd Wright's designs, London fashioned the studded suede table. The chandelier, another London piece, features shades of Steuben glass.

ABOVE: Favorite objects—such as Henrietta, a clay pig that London brought back from Mexico—and photographs of friends and family fill the dressing room. At left is an African throne chair. A beaded leather skirt from Tanzania is displayed beside the desk.

True to London's credo, the house has evolved along with its owner.

The building, a rather austere composition of planes that was influenced by both Mayan and Moderne architecture, was designed by the younger Wright for Henry Bollman, and it includes some of the patterned concrete-block construction that characterized the houses Frank Lloyd Wright was creating at exactly the same time. When Mimi London bought the house, its interior block-and-plaster walls had been painted a pale yellow color, and she decided to leave them that way. But after the Northridge earthquake in 1994, the house needed some major repairs. "I gutted a lot of it and took the plaster walls down to the lath," she explains. The removal of layers of textured plaster—London calls it "whipped cream"—brought the original wall planes into sharp focus. "It renewed the architecture to an extraordinary degree," she says.

Inspired by this discovery, London remembered that she had once scraped away the yellow paint to find traces of gold underneath. She consulted architect Eric Lloyd Wright, Lloyd Wright's son, to find out whether his father might have used gold paint on the walls. "My father would sometimes stain the concrete blocks one color and then paint the adjacent plaster wall gold," Eric Wright recalls. "He was always experimenting in those early houses."

So London decided to carry the experiment even further by hand-rubbing the wall surfaces—even the concrete blocks—gold. Such a move might horrify die-hard preservationists, but the designer argues, "I have no interest in living in a period piece. And I don't think that Lloyd Wright would have wanted to see the structure as a dead issue. I have to bring my own self into



London preferred reworking the interiors to moving. "There wasn't anything else remotely as interesting out there. But I knew that if I put another nail in the wall I'd have to redo the place." LEFT: A Morris Graves canvas hangs in the master bedroom. The suede pillow is "a funny old Yellowstone souvenir"; print fabric is Arts and Crafts.

OPPOSITE: London uses the central courtyard for everything from morning coffee to entertaining. Lanterns from Chinatown provide a festive note. A bignonia cascades from the balcony at right; Lloyd Wright incorporated the plant into his landscape design for his father's Hollyhock House.

the mix so that the house remains alive."

Alive it certainly is. The glowing gilt walls were a bit of a shock even to London at first, but "within three or four days it was beige to me, only more luminous," she says. "I began to understand what Lloyd Wright was up to when he designed the house—very solid on the outside and very templelike on the inside. It was a Hollywood extravaganza, 1922 style. And the gold really shows the texture of the blocks; by night, they get very 'glamourama.'"

Furnishing the house was another aspect of the evolutionary process for London. For one thing, she says, "I'm a happier person now, and the house reflects that." The living room looks softer and more feminine; its dramatic furniture and austerely modern Japanese fabrics have been replaced by the designer's interpretations of more traditional pieces, such as the living room chairs, with their "part Stickley, part Adirondack, part Frank Lloyd Wright" aesthetic and pale rose mohair upholstery. "I used to think you couldn't use pink," she says with a laugh, "but now that I'm an 'old gal,' I get to use it if I want to." For the dining room, she designed a studded suede table that was inspired by some of Lloyd Wright's furniture designs. A banquette covered in silk burlap is draped with a piece of vintage fabric with a carnation print. In the master bedroom upstairs, Chinese country cabinets—London loves their "honest joinery"—complement a London-designed bed of cast iron, with connectors made in the shape of an African bracelet she once admired.

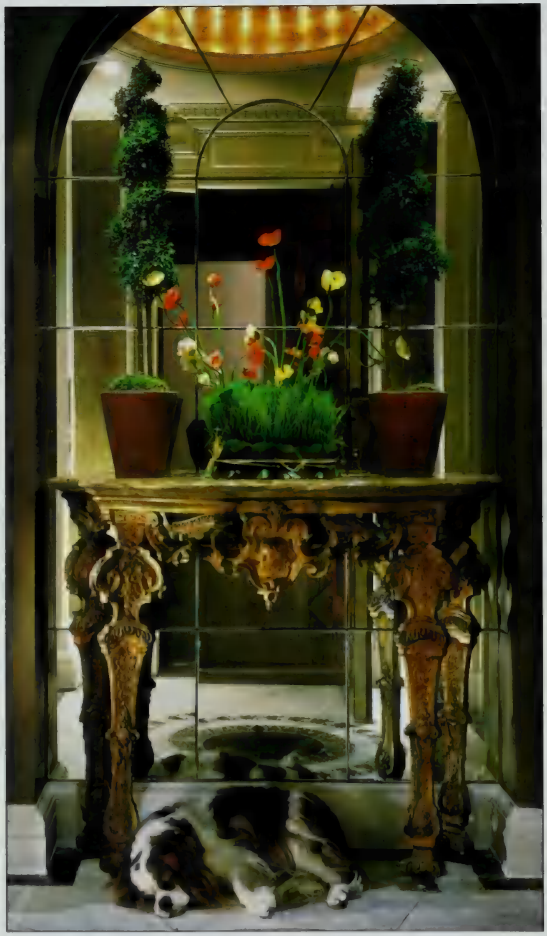
Equal in importance to the furnishings are the objects contained within the house; they trace all the phases of the designer's life. "Ninety percent of the objects in this house mean something to me," she asserts. "They're not just accessories." Moreover, they represent London's attempt to "integrate my city self with my country self, my childhood with my adulthood and a more sophisticated design approach with the fundamental qualities of

continued on page 236



MICHAEL CHRISTIANO

INTERIOR LOGIC DEFINES A MANHATTAN DUPLEX





In designing a "personal space" for his Manhattan duplex, Michael Christiano (right) chose "aesthetics over practicality." ABOVE: "I'm amused when people say the console *fits*," he says of the entrance hall. "I built the niche to fit the table."

ABOVE RIGHT: Christiano removed a third of the ceiling in the living area to accommodate the stair, which descends from the bedroom. "You get a sense of the two-story space." Desk lamp, Donghia; desk chair, Jack Lenor Larsen; desk, Florian Papp.



Text by Jeffrey Simpson
Photography by Jaime Ardiles-Arce

For New York designer Michael Christiano, Beekman Place originally suggested one thing: the location of Rosalind Russell's character's apartment in *Auntie Mame*, a favorite childhood movie. And, indeed, he came to realize during the fourteen months he took to create an apartment for himself in this two-block enclave of Neo-



classical town houses and prewar apartment buildings that the memory had been an omen. "With this place I drew on early aesthetic experiences—from *Auntie Mame* to a liking for classical modern design to my training as an architect at the University of Virginia," Christiano says. "The design of this apartment represents everything I've loved and learned, used the way I want to use it."

Christiano's previous apartment had been in a "pretty little John Russell Pope town house on East Eighty-first Street," he says, naming the architect who popularized the Federal Revival style in the early twentieth century. "It was an elegant building, but the apartment was too small and I'd been there too long. It was time to buy my own apartment and dig in. When I saw Beekman Place I appreciated the calm as soon as I turned the corner. Life in New York is a series of trials during the day, and this street removes you from that completely."

The small duplex that Christiano was shown had good bones, and the building had good provenance. "I. M. Pei lived here at one time," says Christiano, "and he designed the barrel-vaulted hallways on my floor and on the floor above."

The interior spaces, however, needed help. "If they'd tried to make this apartment uglier, they couldn't have," the designer remembers ruefully. "The stair was a prefab iron spiral coming down out of a hole in the ceiling. There was little architectural detail-





LEFT: *Stucco lustro veneziano*, a 17th-century technique of layering pigment, plaster and wax to yield a textured, uneven color, was used on the living area walls. Beside the sofa is an unfinished Beaux Arts building rendering. The Déco mirrored ashtray came from a shop in Paris.



"When you work for yourself, the design process is never questioned." ABOVE: Christiano installed mirrors in the dining area to create "definition and an illusion of space." Napkins, china and vase, Bernardaud; candlesticks, Lorin Marsh; banquette silk, Clarence House.

ing, and the plaster was bad."

Christiano went to work. "From the first sketches to the final viewing, very little changed," he observes. "One of the greatest things about working for yourself is that you can work without interference. I firmly believe that the initial instinct is the best in design, and when you make changes to accommodate a client, you may be weakening the concept."

The largest structural innovation involved Christiano's determination to replace the rickety iron spiral stair and make a two-story space out of a portion of the living area. Here, he drew on a recent precedent in his life, loosely modeling a sinuous flight of stairs after the John Russell Pope stair in the front hall of his previous house. The drama of the stair's placement, with a mirrored wall behind it, also makes a subtle allusion to Christiano's youthful interests. "Remember the stairs in *Auntie Mame*, where she was always making her entrances?" he says. "Well, Mame lived at Three Beekman, and this is Beekman Place, after all."

For the living and dining area, which flows out of the diminutive entrance hall, Christiano used subtle variations of color that contributed to an overall bronzed



"I imagined the paintings at Lascaux," the designer says of the study, where colorful objects and furniture "leap out" from the dark field of the walls. The predominant red, he maintains, "is a neutral." All fabrics, Clarence House; carpet, Rosecore.

"I FIRMLY BELIEVE THAT THE INITIAL INSTINCT IS THE BEST IN DESIGN."



ABOVE RIGHT: Christiano, who holds two degrees in architecture, made night tables by building concealed panels into the Neoclassical-style columns. "The columns anchor the floating plane of the bed." Bed upholstery, Edelman Leather.



look. "This is not a huge space," he explains, "and I wanted the sense of one color, but a richly varied one." The walls were done with a technique called *stucco lustro veneziano*, which involves using about seven thin layers of pigmented plaster mixed with wax. Each layer allows the color of the preceding layer to come through, and each is slightly different. Working with this range of tones, Christiano carried the theme by using such details as blue-and-gold woven silk on the dining banquettes, which, he says, "one's eye blends to a greenish gold."

Similarly, although the individual elements in the room include ornately framed nineteenth-century paintings, Italian Neoclassical chairs painted with gold trim and a pair of formal torchères, Christiano notes that by painting the moldings flat white and carpeting the floor in a neutral sisal, he achieved a restrained effect. "Nothing is clamoring for attention."

Christiano's subtle use of color signals a break in his professional life. Shortly before the apartment was completed, his business partner of seventeen years, Robert Metzger, died. "We had a very productive relationship," says Christiano, "but we came to design from different points of view. Robert liked a lot of color." Christiano goes on to say, however, that in this area as well as in others, the apartment also represents a continuum. "Robert was a connoisseur of furniture, paintings and objects. Coming from an architectural background, I start with space and then fill in. What I learned from Robert was that a good designer creates a space where everything works together, and in this apartment I was determined to have a space where there was the same level of detail in the background as in the furniture and objects in the foreground."

One room in the apartment where the color is not muted is the study, which has a red sofa, a Regency-style patterned carpet with red accents and chairs covered in a Gothic Revival–patterned fabric dominated by red, all set against black walls and blond-wood cabinetry. The red, too, has a precedent in Christiano's life. "In my old apartment, the walls were red-lacquered glass—very seventies," he recalls, "so the red here is again an as-

continued on page 236

SUZIE FRANKFURT

WIDE-RANGING INFLUENCES INVIGORATE A MASSACHUSETTS FARMHOUSE







"I love everything Russian," says Suzie Frankfurt (top right), who transformed a 1780 farmhouse in Massachusetts. TOP: "My house is set in a gorgeous park," she points out. ABOVE: An 18th-century German advertisement statue stands in the entrance hall.

OPPOSITE: Robert Mapplethorpe photographs of Frankfurt's former residence in Manhattan overlook the living room, which is arrayed with early-19th-century Austrian chairs and an 18th-century Russian sewing table. Stark needlepoint rug. Brunschwig & Fils sofa silk.

Text by Steven M. L. Aronson
Photography by Richard Mandelkorn

Frankly, I'm a combination of Pompeii and Coney Island—there's a lot of Coney Island in my soul," says interior designer Suzie Frankfurt, adding deductively, "That must be why my house is such a confluence of contradictions." Her house aside (just for the moment), one can't help addressing the mouth-watering nature of her name. "My grandmother used to call me Suzie Hotdog," she offers. "Andy Warhol used to call me that too. When I clarify my name to somebody, I say, 'Frankfurt like the city in Germany.' If they still don't know what I'm saying, I go, 'You know, Frankfurt like a hot dog.' "

But *this* Frankfurt has been rolling in fabric and furniture, not mustard and buns, for decades, and her clients have ranged deliciously from Robert Redford, one of whose early Manhattan apartments she decked out in Navajo blankets and Southwest furniture, to Robert Mapplethorpe, whose last loft she festooned with black taffeta and pearl-gray silk velvet. Her greatest creation, however, was her own abode, a five-story Georgian town house on Seventy-third Street off Park Avenue. Decorated ornately with nineteenth-century Russian pieces ("I was the one who made 'Russian' chic," Frankfurt once proclaimed), it enjoyed a certain gorged importance and, indeed, over the years had its threshold crossed by the likes of Gianni Versace and Bill Blass ("I love fashion designers," she says), philanthropist Lily Auchincloss, and industrialist Norton Simon and his wife, the actress Jennifer Jones. In 1990 came the realization, unbidden and unbated, that "my time in that house was up—I mean, by then I was living there alone with two maids and three dogs."

Frankfurt sold her house in a flash to Edgar Bronfman, Jr., and in the heedless belief that her time in New York was also up, went native, relocating to southwestern Massachusetts and thereby changing not only her area code but the shapes and colors and sensations of her days. "When I moved up here, my friends were just shocked," she recalls. "They



all said, 'She'll be back in six months.' That was five years ago." (Recently, though still insisting that she's given up social life, Frankfurt rented a pied-à-terre above the hub of it—the very omphalos of New York lunch-madness: Mortimer's restaurant. She thinks of it as taking, if not partaking of, a catch-up course every time she comes to town.)

How did Suzie Frankfurt, madcap cosmopolite, twig on to exactly *where* in the country to put down roots? "My son Peter was living with Elizabeth McGovern, the actress, and I'd gone to London for Maurice Binder's funeral—he did all those great film-title sequences—but somehow Maurice's brother couldn't get there on schedule, so the funeral was postponed, and I went to Scotland to kill time. And when I got back to New York, Elizabeth McGovern said to me, "Well, Suzie, if you like Scotland so much, you would *love* the Berkshires.' Now remember, I had hardly ever been out of New York except to go to Europe or back to California—I'd only been to Boston once—but since I was over the hill anyway, off I went *into* the hills."

Frankfurt might have felt she was over one hill, but soon enough she found herself climbing another. "This was the first house I saw, and I'm so impulsive I bought it," she recounts. "I must say I never thought I would ever live in a Waspy New England farmhouse with low ceilings and smallish rooms, it's just so far from my mentality: I, who had been this *gran duchessa* in a *mezzo palazzo*, which is what I used to call my house on Seventy-third Street. But I knew I would like it up here, because for the first time I would be living in something manageable. And the land was so beautiful." Indeed, with its fields of hay and tall grasses and its sweep of luxurious greensward, not to mention the Sunday-painter-perfect country lane that bisected its fifty-five acres, the property reminded Frankfurt of some enravishing English park. Let her fill in the pastoral picture: "My Bernese mountain dogs leapt out of the car and ran down to the pond and introduced themselves to the beaver in residence, Billy."

The farmhouse dated from 1780 and came with its original pine floors, a beautiful paneled living room, five bed-



ABOVE: "The dining room's woodwork, fireplace and floorboards are original." The Pakistani gandhara bust dates to the 3rd century. Drapery fabric from Scalamandré. Clarence House satin on the Biedermeier chairs. Baccarat crystal.



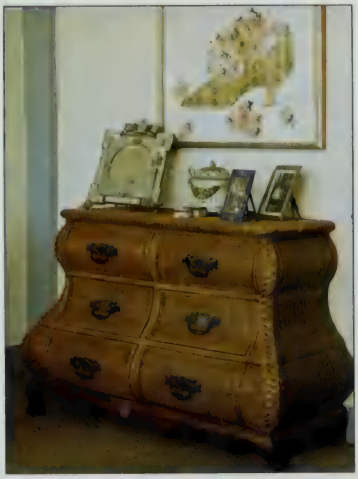
RIGHT: Frankfurt embellished the "Tolstoy Room" with Russian-style ceiling molding and a corresponding mantel. The 1977 portrait of her is by Andy Warhol. Recamier and sofa fabric from Brunschwig & Fils. Clarence House chair fabric.



BELOW: "I call this the Warhol Room," says Frankfurt of the guest bedroom. Above the bed hangs *Wild Raspberries*, a drawing done by the artist in commemoration of the 1959 cookbook the two produced.

RIGHT: The rear façade. At left is the 1960s addition with a sunroom; at right, the 18th-century gambrel-roofed section. "The surrounding tall maples and low stone walls are over two hundred years old."

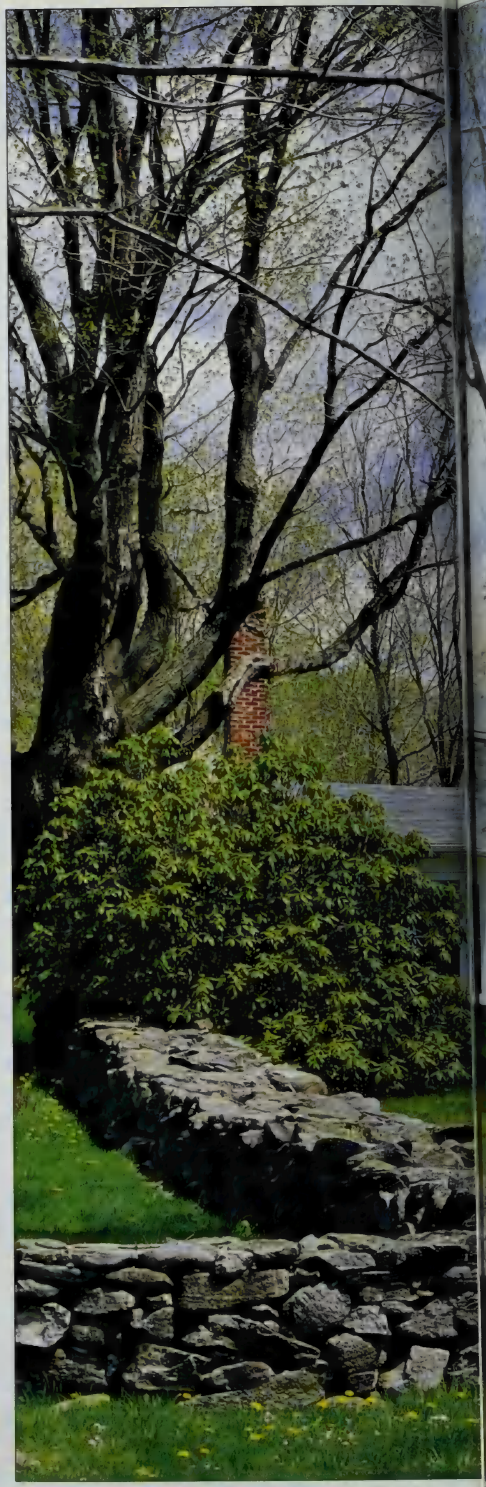




ABOVE: A bombé wicker bureau displaying an antique framed Venetian vanity mirror, a French tole egg warmer and family photographs rests in the guest bedroom beneath *Wicker Warhol*.

rooms, six fireplaces and a dramatic provenance—the actor Richard Widmark had owned it in the 1950s. "But don't worry, there haven't been any wheelchairs crashing down the stairs," Frankfurt reassures with a laugh, referring to the actor's star-making scene in his first film, *Kiss of Death*. The owner who succeeded Widmark added a two-room double-height wing to the left of the brick-paved entrance hall. Knocking down walls, Frankfurt spread the wing out into one huge space, replaced the eleven sliding glass doors with French ones, laid down nineteenth-century wide-plank pine floorboards from Bantam, Connecticut, and then christened it, of all things, the Tolstoy Room. "It

continued on page 234









DESIGN CLASSICS

NANCY LANCASTER

THE DOYENNE OF THE COUNTRY HOUSE STYLE IN LONDON AND AT HASELEY COURT

Nancy Lancaster became smitten with Haseley Court the moment she rounded the overgrown hedge at the end of its drive in June 1954 and caught sight of its derelict Neoclassical façade. She had scouted every corner of the English countryside for a decade, considering more than a hundred and fifty castles and manors in a quest for the right home. That day, she had arrived at Haseley by accident, having taken a left turn instead of a right while looking for a nearby estate that was for sale.

Whatever house she chose to buy would have an enormous legacy to compete with. It had to outshine Kelmarsh Hall, the eighteenth-century Palladian house in Northamptonshire she transformed for her second husband, Ronald Tree, and their sons into a tableau of creature comfort and Roaring Twenties dash. The house would need to live up to Ditchley Park as well, the small palace in Oxfordshire designed in 1728 by James Gibbs that Lancaster "did up" in the 1930s.

Most important, her new house would have to replace Mirador, the plantation in Virginia where she was born in 1897 as a member of the Langhorne family. The childhood home of her aunts Nancy Astor and Irene Gibson, the red-brick mansion and its accompanying landscape had left an indelible impression on Lancaster of how a house ought to look and "feel," and how it ought to be lived in. She owned Mirador herself from 1924 to 1950, returning to Virginia from England as often as she could to visit. Mirador remained the ideal of house, home and happiness her entire life and would inspire her decoration and garden design for three-quarters of a century.

"I knew immediately it was what I wanted," said Lancaster of Haseley. "I

Text by Robert Becker
Photography by Derry Moore (London) and Horst (Haseley Court)



LONDON

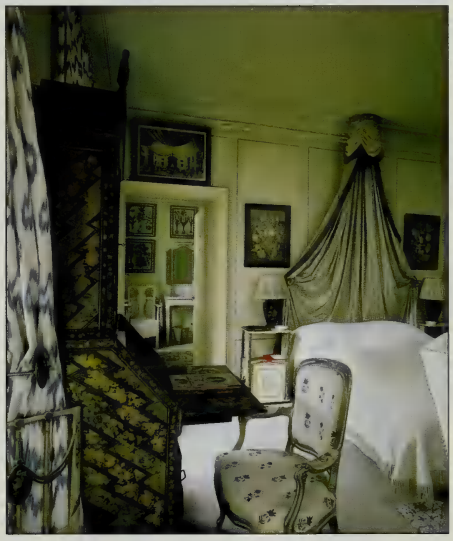
ABOVE: "The *shapes* of rooms have a great importance," wrote Nancy Lancaster (1897–1994) in *Architectural Digest* in December 1980. "In London I live in a huge oblong room built by Wyatville in the 1820s. It has a coved ceiling, three tall windows and double doors."

LEFT: John Fowler, Lancaster's partner in the firm Colefax and Fowler, "did up" her London studio. "I painted it bright butter yellow and marbleized the cornice and wainscot in gray. I sit in this room, I eat in it, and I wish I had my bed in it," she wrote.





"IT WAS A MIRACLE: EVERYTHING FROM MY PAST FIT PERFECTLY AT HASELEY."



LEFT: "There are . . . white and gold bookcases on each side of the doors," Lancaster wrote of the Yellow Library. "The curtains are of yellow taffeta, and there is a lot of azalea. . . . On the floor are two plain oyster white rugs, and . . . a yellow rug with touches of red."

"It is usually a mistake to impose an individual's taste on a room that has its own . . . style. Conversely, to put very fine pieces of furniture in a room that is without architectural distinction is as absurd as wearing a tiara with a bathing suit." RIGHT: Lancaster's bedroom.

called my agent that afternoon and told him to contact the owners and draw up the papers. He thought I should have it inspected by an engineer, but I was terrified I'd lose it if I didn't make an offer there and then."

Many of the windowpanes in its early-eighteenth-century front were missing; broken shingles in one wing's roof left gaping holes for the rain to pass through; ceilings inside had fallen and paneling had been looted; the grounds were littered with rubble. Deserted since World War II, when it was used as a prisoner-of-war camp, Haseley lay rotting. "The lawns had long gone uncut, and rabbits were everywhere," remembered Lancaster. "Here and there was the occasional hardy flower, seeds having escaped from a garden now nonexistent. There was a perfectly clipped topiary garden at one side, because the former owner's gardener continued to look after it, but it was sitting in a sea of nettles. It would have been cheaper if I'd bought Versailles."

"What a place to spend my old age!" she wrote in *Architectural Digest* in November 1980. "It was a glorious day."

Perhaps the task was not as daunting to her as it might have seemed to someone else. Along with her famous wit and charm, she possessed a phenomenal well of stamina, unflagging confidence, a natural eye for furniture and its arrangement, a sense of scale and an understanding of color. She also had at her disposal Colefax and Fowler, one of the most sought-after decorating businesses in the world. In 1945 she bought Sibyl Colefax's London shop and made John Fowler a full partner. Over the next ten years they worked together at Lancaster's London flat (creating the legendary Yellow Library), at Boughton, Wilton and the duke and duchess of Windsor's mill at Giff-sur-Yvette. Haseley would be their last job together.

It took a little over a year of cutting and pasting, patching and painting, before trucks full of the furniture Lancaster had collected throughout her life could be unloaded into rooms now painted sandy white, the palest beige, mauve or pumpkin orange, or hung with hand-painted wallpaper. "I wept as I watched them unpack and carry things inside," said Lancaster. "I wept with joy and sadness. I felt as though these were my arms and legs pouring from the vans; my whole life seemed to be right there in front of me. It was a miracle: Everything from my past fit perfectly into the rooms of Haseley."

Savonnerie, Bessarabian and Aubusson carpets, a *lit à la polonaise* from Ditchley, a George III four-poster from Kimbolton Castle, two black-and-gold Chinese secretaries from Mereworth Castle, were effortlessly married to



Haseley Court

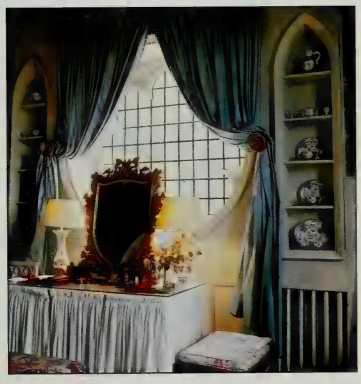
"For nearly twenty years I had the most congenial and peaceful haven," wrote Lancaster about Haseley Court, Oxfordshire, which she bought in 1954. The drawing room had an 18th-century Waterford chandelier, a Chippendale girandole from her previous house, Ditchley, and an Elizabethan painting of one of the Fitton sisters.

comfortable but common Edwardian stuffed chairs. In the drawing room, Palladian room, master bedroom and guest bedrooms of Haseley, Lancaster created the touchstone of what is now an established and much-imitated genre—the country house look. This distinct aesthetic, which was born two hundred years before in the great Whig houses, had returned to England via post-bellum Virginia and Nancy Lancaster.

At a more leisurely pace (her garden would continue to evolve until she died at the age of ninety-six in 1994), she cast her spell over the land surrounding Haseley Court as well. Carving up the acres into rooms and allées that accentuated the architecture of the house, she decorated each with an outpouring of horticultural exuberance.



"John and I made our swan song together at Haseley, which I think was a successful job," Lancaster wrote. LEFT: In the Gothic-style bedroom are an 18th-century *lit à la polonaise*, two circa 1800 chinoiserie tables from Brighton Pavilion and a 17th-century screen.





LEFT: Another view of the long bedroom, with its orange walls and trompe l'oeil plasterwork. An inventory of the room's contents listed 55 pieces of furniture, not including the objects. ABOVE: The bath in the medieval part of Haseley has a trefoil window.

"I've always liked a formal layout and informal planting," she explained. "First get the structure right, like the bones in a face, then plant it like a crowded shoe. If you have a strong layout, you can let the plants seed themselves all over the place. Haphazard, unexpected . . . I like to be surprised by a garden."

Lady Alexandra Metcalfe remembered that at Haseley life "carried on as it had at Ditchley before the war. It was magical." It lasted twenty years. A fire that destroyed the drawing room and a number of guest bedrooms forced Nancy Lancaster to sell the manor and move into the Coach House across the courtyard. "I've lived too long and I've lived too well," she said toward the end of her life. But when she remembered her years living at Haseley Court, she talked about having "come home." "Haseley had the power to heal whatever ailed me." □



COURTESY STEPHEN SHADLEY

STEPHEN SHADLEY

PRESERVING AN 1890S HOUSE IN THE CATSKILLS



Text by Cynthia Zarin/Photography by David Glomb



"Living in a big house was a childhood fantasy of mine," says Stephen Shadley (above), whose first design for himself is an 1891 house in the Catskills. CENTER: Shadley removed aluminum siding to reveal the original brick exterior. TOP: A circa 1910 postcard reveals a four-story wood addition.

I'd give anything to be able to walk these hills two hundred years ago," says Stephen Shadley, gesturing toward the Catskill Mountains that surround the village of Leeds. Here, since 1989, between projects for such clients as Matthew Modine (see *Architectural Digest*, November 1992), Diane Keaton and Penny Marshall, the designer has been at work renovating and furnishing his weekend retreat, a three-story, thirteen-room Queen Anne–style brick house built in 1891 and sited next to one



"Across the creek is the site of a Mahican campground, and I felt it appropriate that some of the furnishings reflect that," says Shadley. RIGHT: Over the Steinway piano in the living room is a 1910 Edward S. Curtis sepia print. Clarence House pillow fabric. The zebra print is from Brunschwig & Fils.


Of Houses & Time
The McKenney-Hall Portrait Gallery

of the oldest stone bridges in New York State.

The house is only a few miles from Frederic Edwin Church's moorish castle Olana, and the brooding quality of the Hudson River that casts a timeless spell (this is Rip Van Winkle country) over so many of the region's paintings casts its riverine shadows on Shadley's house as well. Named in honor of a previous owner's association with Elizabeth, New Jersey, Elizabeth House is unique to preservationists: The house, the two-hundred-year-old bridge and the road that connects them—the Susquehanna Turnpike—are all on the National Register of Historic Places.

Although Shadley can cite chapter and verse of the history of the house (he's particularly fascinated with the Mahican settlements that predated the first structure built on the site by a Dutch settler, Jan Bronck, in 1675), he wasn't concerned with turning the house into a period piece. "None of the furnishings in the house were made after the 1940s—the dishwasher is hidden in the pantry. But I'm really fascinated by objects that transcend their style or period: for instance, a toolbox that belonged to the race-car driver Barney Oldfield and that looks like a perfect example of Arts and Crafts. I have it here in the powder room—an object designed purely for



A 20th-century folding wood screen offsets the other side of the living room. "I tried to limit my buying to pieces from the 1930s and 1940s, but I became fascinated with American Empire, Arts and Crafts and even Victorian things," explains the designer.





BELOW: Iron sconces in the dining room frame an 1890s chromolithograph by William Henry Jackson. The copper-clad shelf sits on a pair of architectural brackets that Shadley rescued locally. "It's fun to look at the brackets and remember the building that was demolished."

function that has the lines of a Korean chest."

The house is filled with vignettes for the eye, augmented by visual puns and pleasures. In the kitchen, above a Victorian screen door, is a vintage photograph of a baby sitting, Buddha-like, between two identical screen doors, a thrift shop find. In the living room, the feather motif engraved in a Victorian gilt frame—one of dozens of such frames in Shadley's collection—echoes the feather headdress worn by the Mohawk Indian in the print.

Shadley has been searching out Victorian frames since the mid-1980s. "Not only is their detailing phenomenal," he explains, "but it's also a game, a quest to find the right thing to put into a frame. It's a designer's idea of a crossword puzzle."

A huge nineteenth-century gilt-frame mirror, one of the first things that Shadley bought specifically for the property, hangs in the entrance hall. Double doors at one end of the entrance hall frame a view of the porch with its balustrades, which gives onto a vista of the lawn ambling down to the stream and the old stone bridge. Known locally as a piazza, the porch runs the forty-foot length of the building.

Cues that Shadley began his career as a scenic artist in Hollywood abound. To the left of the entrance hall, glimpsed through the door to the library, is a mural of

"THE HOUSE IS A COLLABORATIVE EFFORT. IT'S BEEN MADE UP BY EVERYONE I KNOW."



ABOVE: Shadley used different vistas of the Catskills from an 1880s book of photographs to paint a sepia-toned mural that covers three walls of the library. The 19th-century chairs and sofa came from a Catskill firehouse.

OPPOSITE: A Victorian screen door was altered to fit the kitchen. "It's like putting a beautiful picture frame around what you see in the garden," says Shadley, who replaced the plaster-and-lath walls with bead-and-board paneling.

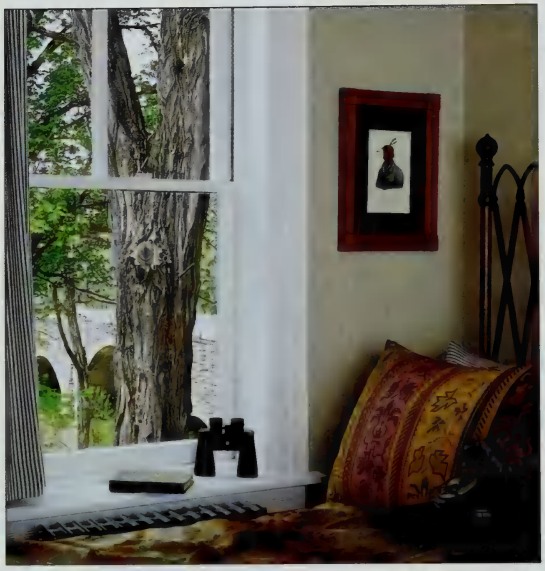
a neighborhood crag called Sphinx Rock, painted by Shadley from an old photograph. On another wall of the library, Shadley painted a view of North-South Lake, near a legendary Catskill spot that James Fenimore Cooper described in *The Pioneers* as a place from which one can look out on all God's creation.

The house is a concordance of such correspondences, an index of local references as well as allusions to the designer's own regional affinities. Over the past several years Shadley has done a considerable amount of work in the South, including the Vane house in Charleston (see *Architectural Digest*, August 1993). Currently he's designing a residence on a lake in the Blue Ridge Mountains. "I'm from St. Louis, and in many ways Missouri is a southern state. It's got a southern feel," he says. "My house turns away from the road like a house in Charleston. They did it to save on taxes, because they were charged by the foot for their road frontage. But the result is a real sense of private versus public space."

Other southern touches are provided by the trellis doors at one end of the long piazza and by the variety of objects scattered around that Shadley discovered on scouting forays below the Mason-Dixon Line. Throughout the house, the floors have been ebonized to underscore the play between the formal and the vernacular. "Pale floors would have been too contemporary for what I had in



BELOW: A Victorian folding bed on the second-floor landing offers a window seat from which to view the 200-year-old Leeds stone bridge. Mattress ticking used on the bed and draperies is Shadley's pun on the residence's previous incarnation as a boardinghouse.





mind, too light," he says. Dark floors gave the house the feeling of gravity, of being rooted to the spot, that he was after. The dark trim picks up on the floors, but with a subtle twist. "Nobody can believe the trim is not true black," he says with glee, "but really it's three parts green and one part black."

Shadley wanted each bedroom on the second floor to have its own personality. The pale pink corner bedroom, used by Shadley's mother, Dorothy, is offset by the iron bedstead's austere geometry. Down the hall, a guest bedroom's raffia plaid rug, Adirondack-style bed with balsam pillows and Popsicle-stick lamp place it firmly in the world of the old Catskill mountain camps. Originally the house had nine bedrooms, five on the second floor: Shadley gutted a corner one on the second floor to make room for two commodious baths and turned the third floor into a large studio.

Over the property's long history (the house is the third structure to occupy the site), very little attention had been paid to the grounds, which was one of its attractions for Shadley. In designing a garden, he went about his business more like a diviner than a landscaper. Describing his method, he says, "I circle a spot again and again, looking at it from every angle. When I'm satisfied, I put a little stick in the ground. The first year I didn't even think



of planting flowers, I planted trees." Those included a weeping willow bought from a local nursery. Now, seven years later, it presides, a massive dowager, on the bank of the creek. He also planted a dawn redwood—a type of deciduous conifer thought extinct until it was found in China in the 1940s—as well as a purple smoke bush, a shrub local to the Hudson Valley that blooms all summer long.

The bluestone pavers, now creeping with thyme, that form the terrace and outline the herb garden were excavated by a local contractor who knew there were old town sidewalks buried a few feet under the earth by the side of the turnpike. The stepping-stones that lead down to the terraced lawn were hoisted up from the foot of the stone bridge.

"What I wanted to create with the house was a moment of stability of a kind that rarely seems to happen in contemporary life," says Shadley. "The house is a collaborative effort. It's been made up by everyone I know—friends, dealers who are friends, objects I've picked up and even bits of information I have—in the same way that a garden sprouts from cuttings and plants that others pass along. What I like about the house is that it's a great place to experiment, but there's time to watch a tree grow." □

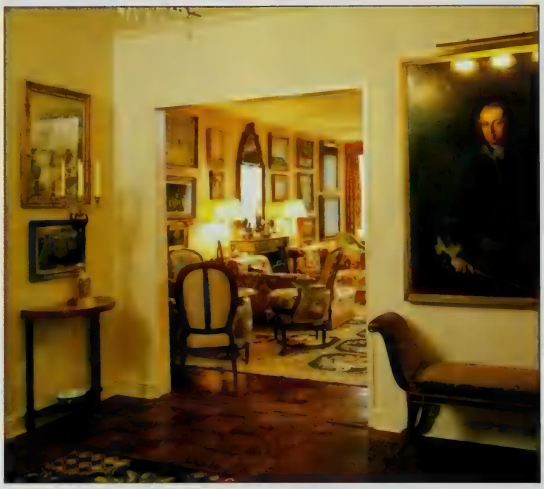
A pair of 1836 McKenney-Hall hand-colored lithographs in tramp art frames and two Edward S. Curtis prints hang in one of the bedrooms, which Shadley furnished with a Stickley desk chair, an Adirondack-style bed and a Popsicle-stick lamp.



Interior designer Nancy Pierrepont (left, with Full of Pluck and Full of Beans) and her husband, John, consolidated the contents of their New Jersey farmhouse into a two-bedroom New York apartment. BELOW: The large painting above the demilune table in the entrance hall is a Piranesi watercolor.

NANCY PIERREPONT

AN ENGLISH ENVELOPE FOR FINE ART IN NEW YORK





When friends of John and Nancy Pierrepont walk into their living room, they feel a sense of déjà vu. Surely they are back in that lovely country house in Far Hills, New Jersey, where the Pierreponts and their children lived for so many years? No, they are on the Upper East Side of New York, in a rather banal apartment building.

"There's nothing architecturally strong about the apartment," observes Nancy Pierrepont, an interior designer who has worked on East Coast houses for more than twenty years. "And when you don't have good proportions, the arrangement of furniture is vital." She points to two little gilt Louis XVI gaming chairs, covered in antique velvet and delicately fringed. "It's important to

Text by Susan Mary Alsop
Photography by Billy Cunningham



have chairs that you can move around. The living room works very well—it's nice for a party. I really like arranging furniture, and I *love* hanging pictures. To do it, first I put them all on the floor."

The room has an English country feeling. There are the two tufted recamiers on either side of the fireplace, just as there were in Far Hills. Guests can lean against the padded, buttoned backs and extend their legs down the expanse of warm reds and blues of the fabric, which is printed with an Indian motif adapted from a seventeenth-century palampore.

The strié walls, painted a color that Nancy Pierrepont calls "dirty apricot," form a gentle background. On them hang many old friends from New Jersey: a Maine scene by Winslow Homer, another Maine picture by George Wesley Bellows, an Albert Bierstadt oil of night fishing on Lake Tahoe, a William Merritt Chase painting of Central Park.

Everywhere there are souvenirs of Nancy Pierrepont's mother, Margaret B. Weller, who was a widely admired decorator in Washington, D.C. The delicate *faux-marbre* mantelpiece was hers, as was the northern Italian secretary, which holds an old English tea set decorated with scenes of country houses. Only one door of the secretary is kept open: "I do that because I don't want the china to look imposing," Pierrepont explains. She is especially grateful to her mother for the mantelpiece. "Man-

"The apartment has no architectural details," says Pierrepont, "no beautiful moldings, no paneled doors." LEFT: Works by artists including Albert Bierstadt, James McNeill Whistler and William Merritt Chase flank the Régence mirror in the living room.


HARD TWIST





tels set the pace; if you don't have them, it's like buying a country place with no trees."

Of the draperies, Pierrepont says, "They must be thirty-five or forty years old; I adore old draperies, and I always advise people to use ones they already have. Among the few things we didn't inherit are those two Anglo-Indian armchairs." Pierrepont indicates a pair of very unusual chairs, beautifully upholstered. Their wood frames are painted to look like ivory, and on them fine designs are sketched in black penwork. To the designer's irritation, the upholsterer has added casters to the chairs. "They'll have to go back," she says. "I like everyone in the room to be sitting at the same height."

Nancy Pierrepont cares about lighting almost as much as she does about the arrangement of furniture. From the living room there is a charming view of the private houses that line the other side of the narrow street below, many with rooftop gardens. At noon the light is strong, but pleated fabric blinds come down to soften it, creating a golden, filtered effect. In the evening Pierrepont uses candles in sconces wherever she can, and she places an emphasis on lampshades, which she encourages her clients to have made of silk by one of the few firms that still specialize in made-to-order lampshades. It is an extravagance that she feels is worth it, and she delights in saving clients money in other practical ways. "I always have the backs of sofas covered in plain beige muslin if the piece is going to be against a wall," she elaborates, "and

LEFT: "I like putting paintings on the backs of sofas or on tables," says Pierrepont, who assembled a group of animal portraits in a corner of the living room. "There's too much to hang." The sofa fabric is from Brunschwig & Fils.

ABOVE: A circa 1810 English Coalport dinner service "adds a tremendous amount of color to the dining room," she says. "You don't need to get flowers if you don't have the time." The oil is a self-portrait by Elisabeth Vigée-Lebrun.



"I've always had an apple-green room in the country," says Nancy Pierrepont. "French fruitwood furniture looks very attractive against it." The bookcases in the library are among the few additions she made to the rooms. Sofa and chair fabric is from Cowtan & Tout.

the same with the bottom of the sofa seat, so as to save on expensive fabrics. And of course I copy the eighteenth-century French, who covered the backs of bergères with the simplest cotton checks, even if the front and arms of the chairs carried superb silk damask."

The apartment is not large. Besides the living room there is a small library, a dining room with a table that seats twelve, two smallish bedrooms for the owners, three baths and a maid's room and bath. Yet nothing seems crowded, says Kerry Wilson, the designer's assistant. "That's her special gift with furniture arrangement—I think she could easily seat twenty-five people in the living room."

Throughout the apartment are family pictures, a notable Vigée-Lebrun self-portrait and works by family friends, such as the sepia drawings and oils by Van Day Truex, who was a close



French pieces in her own bedroom include the canopy bed and the two side tables, which belonged to her mother, interior designer Margaret B. Weller. The two paintings hanging beside the bed show her son, Jay Pierrepont. Brunschwig & Fils chintz and wallcovering.

friend of the couple's. President of the Parsons School of Design and arbiter of taste in the New York of his day, he painted landscapes of his favorite places, including Provence and Italy.

Polly Fritchey, who with her husband, Clayton, owns one of the most attractive houses in Georgetown (see *Architectural Digest*, October 1987), has been a client of Nancy Pierrepont's for many years. "Nancy takes as much trouble over a couple of yards of cheap material as she would if she were handling a forty-thousand-dollar order for taffeta draperies," she says. "Nothing is too much trouble for her—she feels a responsibility to her clients to find things that go with what they already have. She's never too busy to see to something that needs to be repaired." This is one of the many reasons Nancy Pierrepont has the admiration and affection of the clients who flock to her door. □

JOHN COTTRELL

REJUVENATING THE 1920S SPIRIT OF A LOS ANGELES LANDMARK



"It's a pure, simple house," says designer John Cottrell (left, at right, with John Nelson) of his recently restored residence in Los Angeles. BELOW: Architect Gordon B. Kaufmann designed the Mediterranean-style house in 1926.

RIGHT: Cottrell assembled Italian and French antiques in the living room, which features a vaulted ceiling. Beige velvet, Stroheim & Romann. Kravet table skirt fabric.





Banquet room. Orchestra loft. Ladies' cloakroom. Gymnasium, sewing room, butler's pantry. A wine cellar hidden behind a mock safe door, with one shelf still bearing a faded label for 1848 Tokay. A personal maid's room. A trunk room. A dining room for the help.

These words—these images—conjure a vanished world of 1920s opulence, when Model A Fords were parked in the garage, Prohibition forced alcohol to go into hiding and, at dinner parties, musicians entertained men in evening clothes and women in beaded dresses. After 1929 this lavishness rapidly went the way of the flapper and the speakeasy, but here and there vestiges of it endure. Once in a while a fine house from this fine architectural decade withstands changes in taste and style and its owners' increasing and decreasing fortunes and remains very much as it was built, offering a kind of time-capsule view into the aesthetics of the period. Such a house is a 1926 Gordon B.

Architecture by Gordon B. Kaufmann
Text by Michael Frank
Photography by Mary E. Nichols



BELOW: "The Italian ceiling was installed when the house was built," says Cottrell of the dining room, which he draped to complement the ceiling. A Flemish painting hangs above the French buffet. Console and mirror are Venetian.



Kaufmann Mediterranean in the Hancock Park neighborhood of Los Angeles, which was recently bought and not so much rehabilitated as subtly and respectfully rejuvenated by John Cottrell. "You don't play around with a house like this," says the designer. "It's too strong. It won't let you."

The architectural vocabulary learned by London-born and -educated Kaufmann spanned a long era, from the Edwardian, Edwin Lutyens–style classicism of his youth to the International Style of his maturity, which informed his plans for the Times-Mirror Building in Los Angeles (1931–35) and, of all things, the Hoover Dam powerhouse (circa 1932), one of a number of dams the architect designed at the height of his career. But earlier, in the 1920s, Kaufmann mastered the quintessential southern California hybrid villa, whose interleaving of Italianate and Spanish colonial elements—thick adobe-like walls, tile roofs and floors, graceful colonnades and courtyards—he learned first in apprenticeship to and later as an associate of Reginald Johnson.

Kaufmann opened his own office in 1924. Two years later, real estate developer Ira Eisner commissioned this now 18,500-square-foot estate for a nearly two-acre site, once one of the largest parcels of land in Hancock Park. (The house has been nominally enlarged over the years, chiefly in the service areas, and a handful of small rooms were joined together

Cottrell adapted the banquet room, which includes a minstrels' gallery, to be used as an entertainment area. The hand-stenciled walls and the light fixtures are original to the house. Stroheim & Romann rust velvet.




ITALIAN GARDENS
VERSAILLES



OPPOSITE: Carved wood stools from West Africa stand before a French fruitwood writing table in the library. Sofa, lounge chair and drapery fabric is from Clarence House. Old World Weavers pillow fabric. Brunschwig & Fils plaid.

ABOVE: In the master bedroom, Cottrell combined Chinese wallpaper panels, blue-and-white hand-painted chairs from Florence and blue-and-white porcelains—"some good, some not." Stark carpet.

to create the present kitchen in the 1970s.) Its floor plan was arranged around three courtyards: service; central, where the swimming pool was added in the 1950s; and garden, which once had a reflecting pool and was subsequently sold off as a separate lot. The courtyards, together with the house's general Mediterranean atmosphere, anticipate Kaufmann's elegant work for Scripps College in Claremont (begun in 1926) and his superior Athenaeum (1930) and dormitories (1931) at Caltech in Pasadena; only in size and in its careful relationship to its gardens is the Eisner house linked to Kaufmann's most famous commission, Greystone (1925–28), the Beverly Hills mansion three times the size of the Eisner house that he built for Edward Doheny, Jr., in a mixture of Tudor and Jacobean styles.

Perhaps because of their many tranquil cloisters, Kaufmann's Mediterranean-style structures are often likened to Italian Renaissance monasteries, but there is very little of the monastic about the Eisner house. This is a villa on an ample scale, beautifully detailed and intelligently planned. Among the public rooms are an entrance hall as large as a living room, a banquet room with hand-stenciled walls and beams, a paneled library and a living room with a vaulted ceiling. Windows vary in shape, style and size; mantelpieces are mostly stone and Tuscan in feeling; tile floors are laid in intricate and ever-changing patterns throughout. Paradoxically, though, the house was originally built with only two bedrooms (there are now four), and while the house is large, its interiors are not cavernous or cold. "This house isn't like Greystone," Cottrell remarks. "It doesn't feel imposing. The rooms are comfortable. They have a kind of reserve."

The house has had the good fortune to have changed hands only four times in seventy years and never to have been dramatically altered by any of its owners. It was this authenticity that attracted Cottrell to the property in 1993. "It was hard to believe

"TO BE HONEST, I DON'T KNOW HOW YOU DECORATE THIS HOUSE."

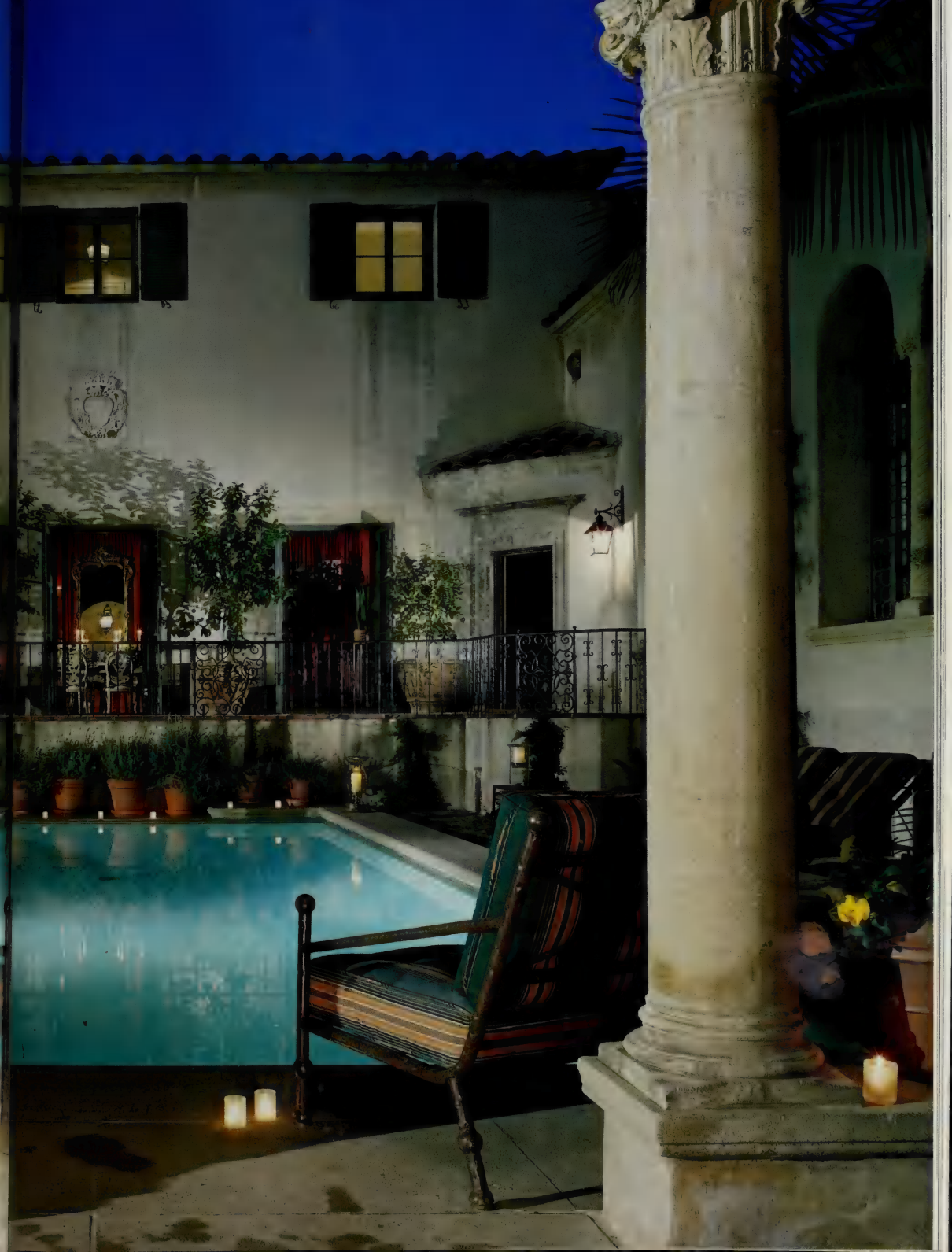
this house existed in Los Angeles and that no one had tampered with it since the thirties," the designer says. "It's pure; it's Italian. Architecturally I consider it one of the most beautiful, correct houses I've ever seen."

Although the structure had not been abused by any of its owners, it had been uninhabited for the previous eleven and a half years and was not in the most pristine condition. The landscaping was thick and unkempt. Transients were living on the grounds. Its electrical and plumbing systems were neglected: If the plumbing in a bathroom broke, for example, the water would simply be shut off and the door closed. "The house had a wonderful haunted quality when I first saw it," Cottrell says. "It was a great love of the last owner's, but she'd been unable to keep it up—or let it go. She'd been living full-time in the desert, but she didn't want someone who would hurt the house to get it."

Cottrell, who shares the house with John Nelson, has served as its healer, its sensitive but rigorous physician. He spent eight months su-

continued on page 240

The dining room and other public rooms open onto the central courtyard. "For its time, the house has a very livable layout," says Cottrell. "There's separation. There are meeting places. Nothing seems awkward or wrong." Bruce Eicher metal chairs.



Text by Stephen Drucker
Photography by Durston Saylor

BRIAN McCARTHY

CONTINENTAL FLAIR FOR A NEW YORK APARTMENT



Here are the key things one needs to know about the young Manhattan designer Brian McCarthy: He is an alumnus of Parish-Hadley, the Princeton of interior design. He loves luxury. And he is widely considered one of a new generation of innovative traditionalists on the New York scene.

His calling card is his own rambling apartment in the rather colorful neighborhood surrounding Carnegie Hall. McCarthy is ensconced in one of those slightly sinister turn-of-the-century apartment houses where the ceilings are too high and the paint is perpetually peeling, where the neighbors include a fair share of characters—elderly men with booming baritones, elderly women with ballerina necks—who still know how to work the stage, even if that stage is now only an elevator.

The atmosphere is thick with romance. "This apartment has a soul," says McCarthy. "To equate it to a person, it is someone who has had a fascinating life and has traveled a great deal and has lots of stories to tell."

Apartments of this vintage, however, are not usually machines for living. There is invariably an old-fashioned layout that has to be rethought, clumsy attempts at updating that need to be undone and always, everywhere, the possibility of some future avalanche of



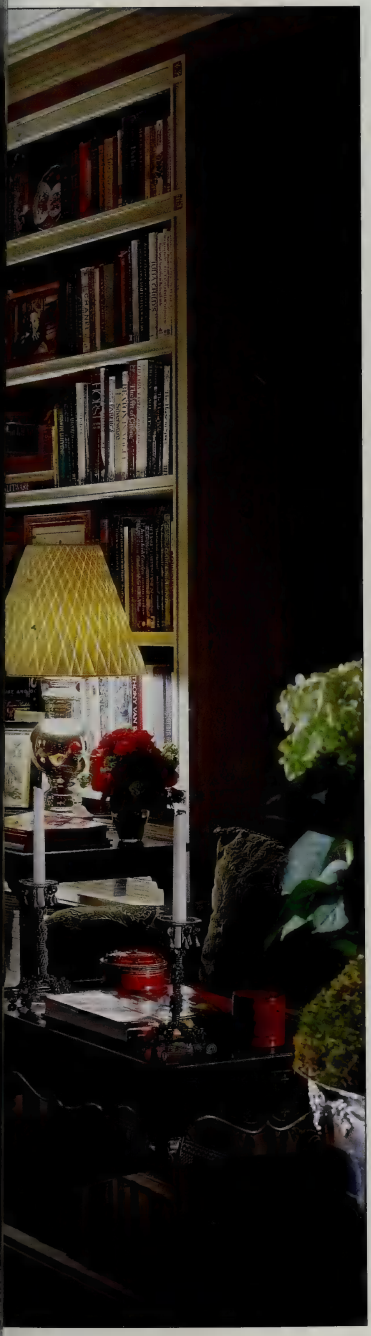
"It evolved around the backgrounds," says Brian McCarthy (above left) of his New York apartment. ABOVE: Lacquered walls enliven the entrance hall. Regency mirror, Kentshire Galleries. A sconce from Marvin Alexander is below a mirror from Old Versailles. "Through the use of color I tried to create a rhythm from room to room," McCarthy explains. OPPOSITE: A 19th-century Italian watercolor hangs in a living room corner. The portrait is 19th-century French. Silk taffeta drapery fabric is from Christopher Norman.



The dining room/library is punctuated by McCarthy's favorite view. "You don't have to live in the best building on the block—sometimes it's better to face it." *Bureau plat* is Louis XVI. Clarence House drapery fabric and trim. Stark carpet.



BELOW: Two 1994 mixed-media works by Chilean artist Isabel Klotz are displayed in the dining room/library. Reflected in the Italian-style mirror is *Warrior*, a 1930 oil by Rubincamp. The moiré chair fabric is from Brunschwig & Fils.





BELOW: McCarthy redesigned the butler's pantry off the dining room/library with marbleized Italian paper and surfaces "glazed to a woody finish." Beyond, a work by Klotz is mounted above an Austrian Biedermeier commode.



plaster that makes even the most optimistic decorator wary about calling in a first-class painter. But at Parish-Hadley, a young designer meets and conquers more than his share of grand prewar wrecks. Here was an opportunity, says McCarthy, "to practice what I preach."

McCarthy has a style all his own, considerably more European than Sister Parish's and considerably riper than Albert Hadley's. "I'm a nothing-o-phile," he says. "I've collected furniture and objects from practically every country in northern Europe, western Europe and southern Europe. This apartment is a scrapbook. Everything here is my family."

But if his collection of contemporary Latin American paintings and his early-nineteenth-century Danish and Russian pieces look as if they have waited all their lives to come together in this apartment, it is largely because of certain sound principles of comfort and style that McCarthy has picked up over the years.

"Great backgrounds are the begin-

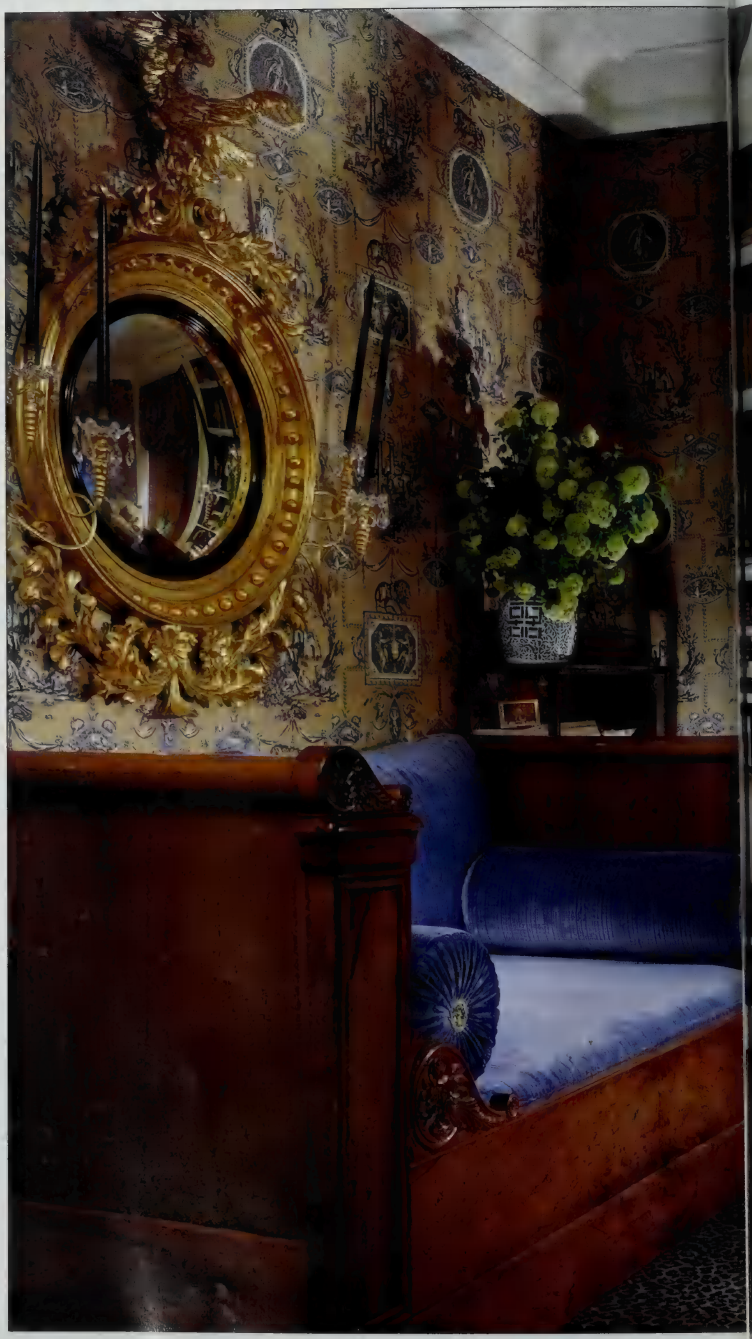
In the sitting room are an Empire daybed and a Regency mirror. "The leopard-print carpet is timeless," says McCarthy. Clarence House wallcovering and daybed, armchair and drapery fabrics. Marvin Alexander ceiling fixture. Stark carpet.

ning," he says. "You either put in or take out. But you get that done properly, first." In this apartment, he paneled the living room and glazed the walls in three shades of café au lait, so the first room everybody sees upon entering has "strength and structure." In the sitting room, he created a "womblike feeling," with toile on the walls ("A toile room relies less on *things*") and a leopard-print carpet on the floor ("Madeleine Castaing pretty much had it all figured out—leopard carpet looks good anywhere"). And he transformed a butler's pantry into a gentleman's bar with Italian marbled book paper on the walls as well as some woody effects with paint.

The entrance hall is all backgrounds. "A foyer sets the tone," says McCarthy. "It either builds you up or lets you down." The floor, a standard-issue Manhattan parquetry, was stained and painted with an elaborate pattern adapted from Italian and Russian palaces. The walls, the only ones not in any known path of future water damage, were lacquered and wet-sanded eight times to a high gloss Narcissus would have appreciated.

"Layering" is yet another important principle of decoration here. McCarthy explains, "Albert used to talk about creating a 'skyline' in a room so that everything isn't on one level." As he talks, his index finger traces a panorama around the living room, from the high Biedermeier secretary to the Louis XVI–style fireplace and overmantel mirror to the low seating group by the window, then back up to a large contemporary Chilean painting. This is not a room just trying to get by on symmetry, it's a very complex puzzle.

For McCarthy, intimate seating arrangements are essential. "Small groups of people should be able to find a corner," he says. And indeed, the living room and library/dining room seem to be all corners: a seating group tucked behind a desk, another at the window, an Empire-style table that can be used for dining or tea or browsing through books. There's a place to sit for every mood. (One of the designer's favorite seating positions is a deep slouch,





"NOT EVERYTHING HAS TO BE PRECIOUS." OR EVEN, FOR THAT MATTER, VERY OLD.

preferably with a pile of books in the corner of his walnut Empire daybed.)

In matters of lighting, McCarthy doesn't like a lot of it; instead he uses soft, moody lighting that flatters his guests. "More than lamplight, I like to use candlelight and picture lights."

And in true Parish-Hadley spirit, McCarthy says, "Not everything has to be precious." Or even, for that matter, very old. Admire his magnificent mahogany *bureau plat*, and he explains that it's Louis XVI; admire his equally magnificent Empire-style table, and he says it's brand-new. "It's such a simple design. Why *not* just have it made?"

Though McCarthy makes it all sound easy, he's the first to admit, "Decorating for yourself is agony. It's easy to figure out what will make someone else happy. It's easy to make someone else's dreams come true. But to get into your own head as a decorator is hard because you're exposed to so many things. I've learned that usually you have your best ideas before you've begun work. I always went back to my first night of tossing and turning to figure out what I really wanted."

It helped to go slowly. For example, McCarthy covered all of his sofas and chairs in white muslin at first, then upholstered them one at a time as his rooms took shape. "Every home has its own pulse," he says. "If you live in it awhile, it tells you what it wants to be."

Sometimes going slowly isn't even enough. McCarthy makes a practice of always mocking up elaborate draperies in flannel, to see beyond a reasonable doubt that the jabot is long enough and the swag is deep enough. But then the draperies for his own library arrived, the design he had approved and approved and approved again. "For the first time in my life, I understood how my clients feel when I install a room."

He fretted. He pouted. Frankly, he panicked. In about a week the terror subsided, and the draperies stayed. And now, as he sits at his writing desk beneath those sumptuous folds, falling just as they were intended to, he cannot believe he ever for a moment doubted the wisdom of his decorator. □





I silvered the columns, then stippled them with the blues of lapis. I gilded the woodwork, then gave it a grain finish. For that, the school of safe good taste would probably have me taken out and shot," says Christopher Vane Percy, "but my house needed something bold. Island Hall may be mid-eighteenth century, but the architecture looks back to the seventeenth century, a gutsier era when all the great Baroque houses were over the top. Think of Burghley House. Even Mongiardino pales compared with that."

The London interior designer, ever alert to how people solved problems in the past, first saw the technique of using silver or gold as an undercoat at Stupinigi, the Baroque palace of the rulers of Savoy in northern Italy, and again at Ham House near London. "Clients tend to get a little nervous if a designer mentions silver and gold," he explains. "It's not easy to imagine the translucency and depth they can give to color, but for my own house I felt no qualms about pushing the limits. If future generations want to take it back to safe Georgian off-white, they can—everything I have done can be reversed—but it's important to listen to the past. What I hear from this house is not an eighteenth-century minuet but a seventeenth-century trumpet and quirky, provincial music, boldly played."

How Vane Percy found his house in Cambridgeshire is a fine story, improbable but true, give or take a bit of romantic embellishment.

"I am the seventh generation of my family to live here," says Christopher Vane Percy of Island Hall in Cambridgeshire, which was completed in 1749. ABOVE LEFT: The brick-and-stone rear façade of the main house overlooks the croquet lawn. LEFT: A Gothick-embellished cupola tops the Mews House.



CHRISTOPHER VANE PERCY

A BOLD SPIRIT REFRESHES THE VENERABLE ISLAND HALL IN CAMBRIDGESHIRE

Text by Elizabeth Lambert/Photography by Simon Brown

DAVID PARMINTER

"Many people think a local builder designed Island Hall," says Vane Percy (top). "I disagree. The bold stonework indicates a person with a mission, a strong sense of style."

ABOVE: Stippled and gilded Tuscan columns and Doric entablature with carved triglyphs and metopes frame a view of the entrance hall's mid-18th-century oak staircase.

RIGHT: "The drawing room used to be the dining room. Its fireplace and cornice boxes are original to the house," says Vane Percy, who applied an antiqued gesso and a pale green wash to the 18th-century pine paneling. Silk drapery fabric from Osborne & Little.



As a child he was a regular at antiques fairs, buying Hogarth prints and Lalique glass until his father, annoyed at carting it all home, threatened to cut his pocket money if he didn't stop spending so much on "trivia." By the time he was thirteen his eye was well trained and he knew a good thing when he saw it, so, when he was out boating with friends and came across a derelict bridge to an island and a view back to a forlorn mansion, he could never forget it.

A year and a half later he was helping his grandmother sort out family papers, and he rescued a small notebook. In it was his great-grandfather's description of the family house—the bridge, the island. He read on. The residence had been requisitioned during World War II, then sold and divided into fifteen apartments; after that it had slid into decline. He knew that house.

Twice he was drawn back to it. "The first time, it seemed to be telling me, 'You're going to live here,'" he says. "It wasn't a suggestion or a question, it was a certainty, but I realized it was *not* usual to have conversations with houses, so I went on my way."

Years passed. One day he drove his wife, Linda, by Island Hall, and when he said, "That's the house I would like to live in someday," her reply was, "Drive on."



RIGHT: A 19th-century French chandelier illuminates the dining room, which is trimmed with gilt carvings. "The pine paneling has been grained to simulate chestnut, creating warmth and the illusion of a Baroque room of an earlier era."



A large 1690 Sir Gottfried Kneller portrait of Stephen Moore, an ancestor of Vane Percy's, hangs against a velvet-chenille-covered wall in the saloon, now a bedroom. Arrayed on the 19th-century table is a collection of Lalique glass.

"WHAT I HEAR FROM THIS HOUSE IS QUIRKY, PROVINCIAL MUSIC, BOLDLY PLAYED."





"She saw a real demolition job," says Vane Percy. "There was fire damage in one wing, broken windows, but I saw the house where my family had lived for generations. Sentiment came into it, but also the sure knowledge that I come from a family where nobody has ever cared about art or architecture. They would never have bothered to modernize the house. It would still have all its original details.

"Island Hall did come up for sale," he continues, "but I was too busy doing other people's houses. It was bought by a man who did all the right structural things, then it was put up for sale again. I saw his advertisement quite by chance and knew the house had come to find me. The time was right."

He bought the residence without even having seen the interiors, but somehow it didn't seem to matter. When he and his wife set foot inside, she gasped. "What I saw was a house with every detail exactly as Christopher would have designed for himself," she recalls. "In fact, he's designed similar things for other people."

The essential work had been done, so they were able to take their time and research the fine points carefully. Thirteen years later, just as he is finishing, Vane Percy says he has never begrudged the house time or money. "I like what I am restoring," he says. "Nobody could mind spending money for a length of chair rail when the original is so elegant."

continued on page 237

ABOVE: Vane Percy redesigned a guest bedroom to give it an Edwardian feel, believing that it was more appropriate to the strength of the space's architecture. Silk envelops the late-18th-century mahogany bed. The wallcovering and drapery fabric are from Sanderson.

RIGHT: "The millrace was constructed by hand in Saxon times," says Vane Percy. "The chinoiserie bridge is contemporary with the erecting of Island Hall." The family's *Island Queen* is an Edwardian-style electric riverboat.



KARIN BLAKE

AN EAST COAST FARMHOUSE IN MONTANA



Architectural Design by Clive Bridgwater
Text by Verlyn Klinkenborg
Photography by Dave Marlow



"Tucked into the end of a narrow valley and set against a national wilderness" is how Karin Blake describes the setting of Crow Hollow Ranch in Montana. OPPOSITE: The designer in a 1952 Chevy truck. ABOVE: "I wanted a combination barn/farmhouse. The peak roof was added for a western feel."

When I was growing up," says Karin Blake, "I was taught to pick every dandelion I saw. And now look at this!" She is pointing to a field full of dandelions that begins at the fence line at her Crow Hollow Ranch and climbs up into the timber beneath the peaks of the Absaroka-Beartooth Wilderness in southwestern Montana, just outside Livingston. If Blake were indeed to pick every dandelion, she would eventually work her way up from the guesthouse to the main house, which sits in a bend of Suce Creek.

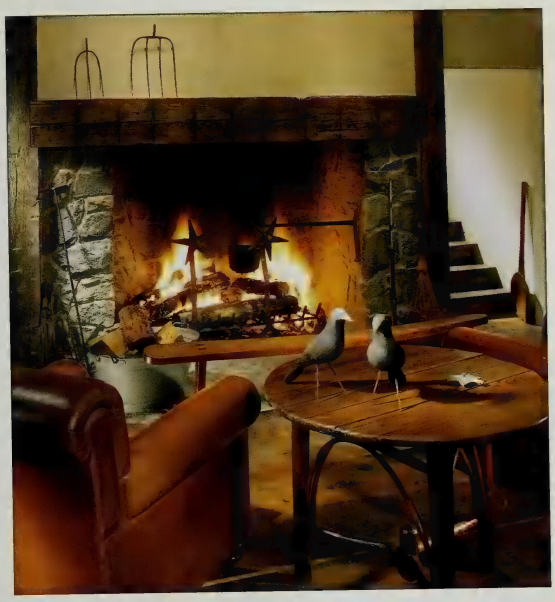
On a hot summer day, Molly, a seven-year-old Doberman, Menashe, a young pointer, and Livingston, a broken-tailed black-and-white cat, are lying on the porch. Their air of lassitude is fitting, for Karin Blake, a Los Angeles–based designer, and her husband, William Levine, have built a remarkably relaxing place. "This is the first house I've ever actually built from scratch," says Blake. "Since I come from the East Coast, what I really wanted was a farmhouse."

What Blake has done is to revise the idea of a farmhouse, in this case one whose first principle is the porch. "I changed what in my opinion would be an East Coast farmhouse into a West Coast farmhouse with just a few little touches—I did everything on a larger scale." The deep



"I liked the idea of one huge room that functions for many purposes," says Blake of the great room, which runs the length of the first floor. "I followed my instincts about what pieces belonged here—I wanted to convey the spirit of the old West."







TOP RIGHT: "The crows seemed appropriate, as this was the site of the Crow Indian reservation," says Blake. Adirondack andirons, Richard Mulligan Antiques. ABOVE RIGHT: The living area has painted sleds, saddles and Navajo blankets.

porch has grown to heroic proportions and is now a place for dining and entertaining in summer. Inside a conventional farmhouse, it's all too common to find a warren of dark, small rooms. Not here. From the porch into the great room and from the great room into the kitchen, there is an expansive sense of flow, an ease of transition, that is rarely found in traditional farmhouses.

The effect of Blake's design is to create a weathered informality, even though the house is only three years old. An enormous fireplace in the great room was built from Idaho granite. "I grew up in Bucks County, Pennsylvania," says Blake, "and so this is a bit of a carryover. I've always wanted a huge fireplace." The great room is framed with beams brought from New Hampshire, and

"THIS IS THE FIRST HOUSE I'VE EVER ACTUALLY BUILT FROM SCRATCH."





Opposite: A late-19th-century log-cabin quilt and circa 1920 hickory chairs woven at the Indiana state prison are in the dining area. "I found the chairs on the East Coast, but I'm two short," says Blake. On the table is an 1850s trencher.

Above: The kitchen's red pantry doors by the Wolf stove were saved from Dinah Shore and George Montgomery's California farm. Wood salvaged from buildings on the property was used for the countertops and cabinet drawers.

the house has floors of wide New England boards that have already endured many generations of foot traffic. Several of the interior doors were taken from what Blake calls "a California version of an East Coast farmhouse" built in Encino by George Montgomery, the actor who was married to Dinah Shore and was well known as a furniture maker. Set within plastered walls, the doors appear to be framed, their hues echoed by the flooring and by the varied objects of folk art that Blake has gathered around her.

What makes the farmhouse still more striking is how it steadfastly resists the clichés of modern western design. There are no horse-collar mirrors, no antler chandeliers. There are no varnished log walls or cowhide sofas. Instead, there is a strong sense of the interconnections between one place and another in Karin Blake's life. "I had an old farmhouse on Martha's Vineyard that was my love," she says, and she has somehow yoked those places together in a way that is not an imposition on Montana.

Blake made this happen, in part, by her careful choice of site. "One of the things about the house that I love is having this creek, or 'crick,' as they say here. I think, too, because of New England, this was familiar to me." Suce Creek curves around a corner of the house, only a few feet away from the porch. The pines that grow along its bank seem to enfold the





OPPOSITE: A circa 1885 wood horse and a 1920 fish decoy, both from Richard Mulligan Antiques, rest on a table in the upstairs study, which leads into the master bedroom. "I think dark woods and old leather work well here," Blake says. Bed linens are from Ralph Lauren.

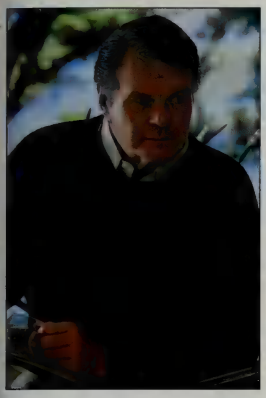
ABOVE: "I love the site," says Blake. "A creek wraps around the house. There are a lot of trees, which is unusual for Montana—it's more like New England. And there are great wilderness trails for riding." Adirondack chairs line the deep porch, where Blake and her husband entertain in summer.

house, and so does the enveloping sound of the water. "The guest bedroom is the best room in the house," Blake says, "because from every window you hear the creek at night."

The site was not without its problems, though. During excavation the contractor, Jim Handl, found a spring where the foundation was meant to go. But Blake insisted on her creekside location. There are now French drains beneath the house that escort the spring's outflow into the creek. The ability to overcome obstacles like that—as well as Handl's superb execution of Blake's intentions—is one of the reasons Blake is so full of praise for her contractor, with whom she conferred by phone from Los Angeles in between flying in every weekend, using her husband as interpreter.

In a sense, Blake's house and its site help control the openness of the Montana landscape. The temptation, for some, might have been to build a plush, overstuffed house that wards off the outdoors. But that was not Karin Blake's temptation. Her sense of design is based on the virtues found in the folk art she collects: simplicity, plainness and modesty of purpose without any sacrifice of aesthetic sophistication. There are bare walls and bare floors, yet, Blake says, "this is cluttered for me." Instead of a house whose fullness banishes the outdoors, there is room for the outdoors to enter, especially in summer, when the doors to the porch are open and Menashe, Molly and Livingston come and go at will. □





"People should have the satisfaction of developing their own personal tastes and of expressing themselves in their own homes with originality," wrote Michael Taylor (above).

DESIGN CLASSICS

MICHAEL TAYLOR

THE CALIFORNIA LOOK CREATOR IN SAN FRANCISCO

Text by Penelope Rowlands/Photography by Russell MacMasters



With the possible exception of Hollywood, no single force has brought California to the world more powerfully than Michael Taylor. More than a quarter century after he created the California Look—a bold, if pale, aesthetic that made use of natural materials, wicker, oversize furniture and large, sculptural plants—Taylor, for many, still epitomizes West Coast style.

"I was young, I was in California, and it was time, many of us here felt, for a fresh approach to decorating," the designer wrote, explaining the genesis of his new style. "I began to use a great deal of white, which has a way of opening up a room and giving it a fresh, open-air-living quality."

Taylor—who died in 1986 at the age of fifty-nine—traced the origins of his style to the white rooms created by Syrie Maugham in the 1920s. He believed that white was the most efficient color for capturing natural light. And light itself was as important to his interiors as the more solid organic forms that were to become Michael Taylor trademarks—the rocks, concrete slabs, slate floors. He brought geodes and other stone elements inside for the first time. And he daringly juxtaposed antiques of every conceivable provenance, as long as they were good, with furniture of his own design. The latter was often outsize and made of something unexpected—concrete, perhaps, or granite.

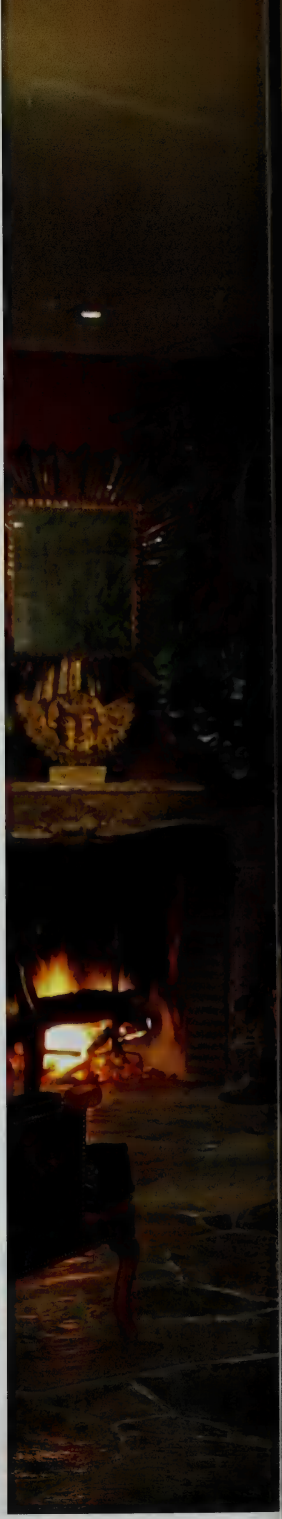
"He had a preeminent eye for beauty and an intuitive sense of color and scale," observes Dorothea Walker, an old friend and a decorating enthusiast. Indeed, Taylor was a master at combining styles and periods. "Attractive designs can be found in almost any period," he wrote. "And certainly there is no arbitrary law which says that an eighteenth-century French chair and a Sheraton can't be used in the same room."

As a designer, Taylor was far more chameleon-like than is generally acknowledged. Even as he forged the California Look he didn't hesitate to abandon it, if on-

OPPOSITE: The living room of Taylor's San Francisco house, which *Architectural Digest* photographed in 1977, mixed styles and periods, from a Régence mantel to a late-17th-century Chinese screen and a Jean-Michel Frank low table.

"I wouldn't describe myself as a collector so much as a student of line and form and harmony," said Taylor. ABOVE: The entrance hall's burlap walls and terra-cotta floors offset a Song painting, antique Irish chairs and a carved caryatid.





ly temporarily, when it failed to suit a particular project. And for all his appreciation of the spectrum's palest shade, he would blanket a room with color if he felt it was warranted or dabble in tones that might not have been his first choice in order to please a client.

"All his houses looked different," says Frances Bowes, a San Francisco art collector who was both a client and a lifelong friend of Taylor's (see *Architectural Digest*, December 1985). "He got excited about who his clients were. And their houses fit their personalities." For example, the San Francisco house of Dede and Al Wilsey—completed in the mid-1980s—has some distinctly un-Taylor-like aspects, including the liberal use of Dede's favorite colors, pink, green and yellow. His interi-



TOP: Ammonites and an Etruscan jar line a 15th-century Italian sideboard in the dining room. The overdoor panel is 17th-century Italian. Seventeenth-century Irish chairs join a 19th-century table inlaid with *pietre dure*.

ABOVE: A Chinese table in the hall holds a Ming statue and Han Dynasty pots. RIGHT: Taylor furnished his bedroom with slate floors and a 17th-century Spanish bed. A Matisse drawing and an 18th-century still life hang beside the fireplace.





ors had in common a transcendent beauty that was entirely deliberate—people felt better, somehow, in a Taylor room. "My approach is to combine everything suitable that gives a room the feeling of freshness, originality, and a more beautiful atmosphere for living," he wrote.

Born in Modesto, California, Taylor grew up in Sonoma County. He learned about style as a child from his grandmother, who took him exploring in antiques shops, flea markets, redwood forests and beaches. In his eulogy at Taylor's memorial service, designer and photographer Russell MacMasters recalled that Taylor and his grandmother "looked into the beauty of shells and tree stumps and rocks, the glorious flow-

continued on page 238

For Taylor, the California Look was represented by "rooms in which a feeling of air and lightness predominates." LEFT AND BELOW: The lower-level office features dried cactus, a Byzantine mosaic and an 18th-century thresher.

The California-born designer attributed much of his inspiration to the state's climate, quality of light and the "various types of growing things." OPPOSITE: The master bedroom opens to views of the Pacific and the Golden Gate Bridge.





Text by Elizabeth Helman Minchilli
Photography by Durston Saylor



DIANE BURN BERTUZZI

A SECRET GARDEN IN ROME



At the heart of all of Diane Burn Bertuzzi's interior designs is a collaboration. Whether it's with a mural artist or a client or the space itself, an active dialogue is fundamental to her creative process. In her latest project, her own apartment in Rome, the collaboration involves the ancient city itself.

"I'd been looking for an apartment in Rome for near-

The neighborhood's historic Orto Botanico was the inspiration for the Rome apartment Diane Burn Bertuzzi (above) shares with her husband, Roberto. TOP: The entrance hall, like the other rooms, "is always full of flowers."



"I focus on the backdrop first—the *faux* finishes, the glazes, the trompe l'oeil, the figurative paintings—then I address the furnishings." RIGHT: Artist Karin Linder painted the wall and ceiling mural in the living room.







OPPOSITE: "The dining room was tiny," says the designer. "The huge French mirrors, which reflect the terrace view, and a trompe l'oeil wall niche make it appear larger than it is." Mural by Nina Eaton.

"My look is always more French, wherever I am, but depending on the location, it can be citified or rustic." ABOVE: Old books fill a bookcase she built in the bedroom of her daughter, Adriana.

ly ten years," says the designer. "But everything I saw was either too dark or too ugly." After having lived in Italy off and on for about twelve years, she finally settled on an apartment in a seventeenth-century palazzo in the neighborhood of Trastevere. "Although it was arguably too small for my husband, my daughter and myself, the street cuts right through the center of the Orto Botanico, so we signed the lease as fast as possible."

She throws open the French doors off the dining room, which lead to her 1,000-square-foot terrace. "I entirely reworked this area," says Burn Bertuzzi, who enclosed the outdoor space on two sides with flowering vines and crowded it with planters of white iceberg roses ("They really show up at night"), geraniums, jasmine and wisteria. Nineteenth-century French iron garden chairs and cushioned banquettes are arranged to form several seating areas. "Rome's climate allows us to treat the terrace as our living and dining room six months out of the year," she remarks. "Even outside you can't guess you're in a large city. It's more like the Garden of Eden."

While Burn Bertuzzi's trademark style, which relies on elaborate wall murals and *faux* finishes, has always emphasized natural motifs, the apartment's location inspired her to take these themes even further. "The neighborhood is older, more artsy, and there's a university nearby. Even though it's in a city, I did the interiors more casually than if I were in, say, Parioli, and because of the Orto Botanico, I gave the rooms an old garden feel."

Working with Italian artist Davide Cecilia, Burn Bertuzzi transformed the entrance hall into an "inner courtyard," she says. "Since the apartment is small, I knew I had to maximize every square inch." The entrance hall, with its soaring ceiling and half-moon window, is now festooned with painted hanging foliage and vines, as well as a continuous supply of fresh flowers. "Since so much of my decorating involves flowers, I visit Rome's flower market ev-



ABOVE: Adriana's bedroom, which overlooks the Orto Botanico, is furnished with Louis XVI–style pieces, such as the *lit à la polonaise*, the dressing table and the fauteuil.

RIGHT: A *faux* bookcase in the designer's bedroom depicts antique objects. "I hate open bookcases, but my husband wanted to keep it," she explains, "so I had one painted opposite for symmetry."



ery Tuesday, bringing back bushels of whatever is in bloom." Once a week the entrance hall becomes a "potting shed," where she assembles floral arrangements for the apartment.

The entrance hall stairs ascend to what Burn Bertuzzi calls the "gazebo room," a living room enveloped by walls painted with trellis-work and hanging vines, executed by New York–based artist Karin Linder. Various shades of green are carefully underlaid with the ochers and terra-cottas that prevail in Rome. "Rome is a city of rich, vibrant, old colors," says Burn Bertuzzi. "So I used more color than I usually do, especially green." As for the furnishings—many of them bought from the Provençal shop of her friend Lilian Williams—"my passion is for all things French," the designer notes, "particularly eighteenth-century pieces. But my husband, Roberto, insists on at least one or two truly comfortable sofas, and the television is hidden beneath the skirt of a side table." In the living room, as throughout, Burn Bertuzzi chose sisal to cover the floors. "Besides its being a neutral flooring on which I can lay down the most delicate Aubusson, I like the natural feeling," she says. "It's almost as if the entire apartment were sitting in a big woven basket."

When the weather doesn't

continued on page 239







ROBERT EMMETT BRIGHT AND ALESSANDRO DI CRISTINA

ABOVE: A 19th-century French dollhouse is displayed on the terrace, where "we live from May through October," says Burn Bertuzzi. LEFT: The iron chairs and benches, also 19th-century French, are from a flea market.

The truth is, any kitchen can look good from a distance. But the real ***beauty*** *is found up close, in the details of fine craftsmanship.* ***Is*** *the moulding right for the cabinetry? Does the finish have a deep hand-rubbed luster? Is everything exactly what you had* ***in*** *mind? This is how you'll view* ***the*** *kitchen long after it's "new." So make sure even the tiniest* ***details*** *turn out perfectly. Choose Wood-Mode.*



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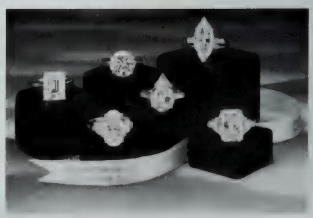


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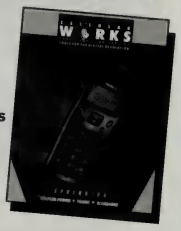
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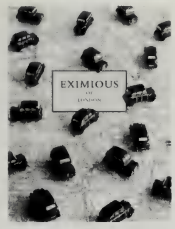


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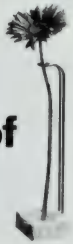


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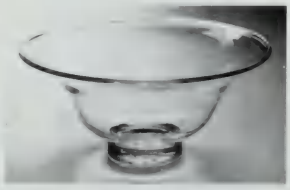
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continued from page 166

was his ballroom scenes I was thinking of," she explains. "I've always wanted to have a party here straight out of *War and Peace*, and when I get inspired some weekend, I will." In anticipation, she had a Gothic Revival mantel copied from the Tolstoy family dacha and an elaborate ceiling molding crafted to match.

"I gravitate to the Tolstoy Room in late afternoon when the light is right," Frankfurt confides. There, warmly and softly illuminated, can be seen various pieces of nineteenth-century Russian furniture, some of them from her former house in Manhattan and all of them originally purchased at Christie's or Sotheby's or from dealers in New York and London: a fruitwood recamier; a Biedermeier étagère; a Neoclassical side table... If this austerely formal, massively majestic furniture looked remote in the middle of Manhattan, in the Berkshire Hills it's over the top, yet—somehow—charmingly concordant. "I *like* the strangeness of it," says Frankfurt. "Growing up in Malibu I didn't feel like all the other California beach kids, so I dreamed of the absolute extreme—romantic Russia, a fantasy of forests. Last year I took a cruise called Waterways of the Czars and we went through Karelia, where the birch comes from—it made me feel I was *destined* to have all this. It would be very disorienting to me if I'd filled this house with American furniture, because," she declares, "that has absolutely nothing to do with my sense of myself."

Above the mantel in the Tolstoy Room is a portrait of Suzie Frankfurt by Andy Warhol, a 1977 birthday present from the artist. "My ex-husband, when he came to visit, said, 'Why do you have a portrait of Diane von Furstenberg here?' " she laughs. Nor, it turns out, was he the first or last person puzzled by the identity of the sitter. "Andy had a certain way he made everybody look then, and I guess it was up to you to recognize yourself," she observes, while admitting, "I find it looks much odder up in the country—it's a conversation stopper."

Frankfurt then goes on to recount with relish how the first time Warhol visited the house in New York he brought her a vermeil Tiffany rose: "I put it in a Coca-Cola bottle and then, I don't know why, I put water in it, and that sealed our friendship—it was such a goofy thing to do." Soon they were writing a cookbook together—an instruction manual for people who wouldn't dream of cooking. It was published privately in 1959, in an edition of two hundred copies; the calligraphy in the book was all Warhol's mother's—and so were the misspellings. (A representative recipe, perhaps more ferocious than delicious: "*Gefullte of Fighting Fish*: Contact Max's fish hatchery in the Bronx and have Max send C.O.D. two plump fighting fish. Immerse them in sea water and allow them to do battle until they completely bone each other. Take the filets, stir in white wine and serve slightly chilled.")

The old house Frankfurt bought had its weak points, she discovered soon enough, such as a stairway so narrow she couldn't get her bed—"my beautiful curvy sleigh bed"—up it to the master bedroom. It was rerouted to the first-floor guest bedroom, "but fortunately I myself still fit up the stairs, so I'm sleeping up there without it." Meanwhile, down below, *Wild Raspberries*, a delectable drawing done by Warhol for Frankfurt to commemorate their cookbook collaboration, hangs over the sleigh bed. Dancing above a wood-and-wicker bombé chest and poised on other walls is a closetful of shoes—some of Warhol's highly prized early shoe drawings. A Duane Michals photograph of Warhol and an early Warhol flower watercolor—both gifts from Andy—attest to the attainable past. "This," Frankfurt says, "in case you haven't guessed, is the Warhol Room—an homage to darling Andy."

> "I've always wanted to have a party here straight out of *War and Peace*, and some weekend I will."

The living room takes its character equally from its pine paneling and its portentous fireplace, fully five feet high and six feet wide. Consanguineously assembled on the mantel are portraits by Scavullo, Mapplethorpe and Brigitte Lacombe of Frankfurt's two sons. Rather than spread her progeny out over the whole house, she's confined them to a single room (one, becomingly enough, just beyond the original birthing room, now the kitchen). Two Mapplethorpe portraits of the living room on Seventy-third Street are strangely at home here. "I would never let him photograph *me*—it was my living room I wanted him to photograph," Frankfurt says, with a vehemence she won't explain. Hanging on a wall nearby is Gerald Incandela's full-scale photograph of that same photogenic living room, in which two of Frankfurt's Bernese mountain dogs wag for attention. If a visitor admires this portrait, he is quickly led outside to a gravesite under a lilac bush in one of the far fields. "I had a big state funeral for my dog Diaz," she intones. "I had my great carpenter, Wayne Olivieri, who did the Tolstoy Room, make a beautiful carved country French coffin with a big wooden bone inside, and we buried him in his Ralph Lauren cashmere blanket...."

How to ground her precious objects in a house racing with cats and dogs became a nonacademic question for Frankfurt when one of the Berneses broke a nineteenth-century Russian cranberry cut-glass vase with ormolu arms—she knew then that she had to take preventive albeit pet-friendly measures. Suzie Frankfurt's sticky solution: "In California I saw that the Getty Museum had some of its priceless objects glued down because of earthquakes; I got a friend who works there to give me a bar of this special Getty glue, and when I got back here I melted it in the oven, then dabbed some on the bottom of my precarious porcelains and undulating urns and glued them onto my early-nineteenth-century wooden tables. When the time comes to undo this glue, I'll have to call the Getty and ask them how. Meanwhile, houseguests try to pick something up and they think they've lost their grip. Of course, a lot of the people who come here *have* lost their grip. It's not only a fun farmhouse," Suzie Frankfurt chuckles, "sometimes it gets to feel like a funny-farm house." □


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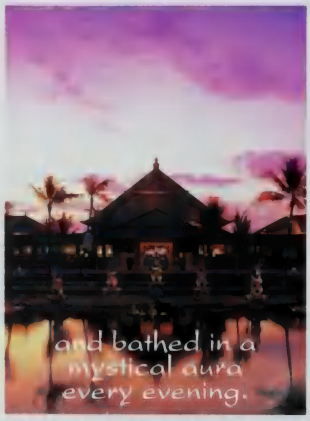


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MIMI LONDON

continued from page 154

things like a Native American saddle."

That's why you'll find striking rock crystal, which London used to sell in the 1960s, in the living room, along with a string of carved beads that she found on a trip to Kenya and a wood bowl from Tanzania. A beaded hide skirt, also from Tanzania, is in her dressing room. And in the spare bedroom that she uses as a "projects room" for drawing and sewing, there are pictures taken by her father, who was an accomplished amateur photographer, and paintings by Lynda Fenneman of the "line shack," a type of shelter once used by cowboys, that London owns in Montana (see *Architectural Digest*, June 1992), in addition to her family's cabin on Flathead Lake (see *Architectural Digest*, June 1987). "I've been looking at that lake since I was born," says London. "It's where I most like being and where I design most of my furniture."

> The glowing gilt walls were a bit of a shock even to London at first.

London's love of animals, another important current in her life, is illustrated by the presence of a saddle she uses for cutting cattle—a favorite activity. "My current passion is horses," she declares. "I have two in L.A. and seven in Montana. Riding helps me keep whatever semblance of sanity I have left." Then there's the old tennis ball that belongs to Tobiana, her black-and-white Border collie. "She spends all day in the showroom with me," says London, "and she rides with me too."

Weaving the various threads of her life into a seamless fabric has been a challenge that London enjoys. "One of the ways you do something original is by combining elements," she says. "And as you get older, you have more experience and you bring more to the table. I'm ten years older than I was when I moved into this house, and I'm willing to take more chances—on things like pink. There's something about getting older that allows you to feel that you can do what you want. It's a real sense of freedom." □

MICHAEL CHRISTIANO

continued from page 161

pect of the design I pulled from my past."

Speaking of the paneling that hides the audio and video systems in the study, Christiano alludes to another pleasure in working for oneself. "Sometimes, for a client, it's only fair to put work out for bids and get a range of prices, which means the most meticulous craftsman doesn't always fit into the budget. Here, I didn't have to do that, and the blond burlwood with the ebonized details is exactly what I envisioned."

For his upstairs bedroom, Christiano created vaulted ceiling panels that match the I. M. Pei barrel vaults in the corridors outside and also play off of the beams embellished with John Russell Pope–derived acanthus leaves in the living area below. "This room is both the most personal and the most simple in color," he says, referring to the carpeting, patterned in black and tan, and the upholstered walls and the draperies, which display brown stripes of varying widths on a cream background. A pair of worn club chairs, upholstered in leather, that Christiano found in a Paris flea market could almost, with their exaggerated angles, have been designed by a Cubist painter.

One of the last steps in completing the apartment was to place a waist-high wall of solid panels between the bedroom and the stairwell. "This had to be done after the mirrored wall opposite was installed and after the bedroom furniture was placed, so that I could get the correct height," says the designer. "Otherwise, in the living room, you might have seen the entire bedroom reflected in the mirrored wall."

> "A good designer creates a space where everything works together."

Finally, he beveled the top of the railing so that no one could carelessly put a drink or object on it to fall onto the head of a hapless guest below. "It was a little touch of behavioral science," he comments. "And aren't designers behavioral scientists, after all?" □

continued from page 206

The couple also researched the life of the house, which was built for a prosperous businessman with a desire to impress. "He was probably a countrified, old-fashioned gent who wasn't interested in the refinements of the new Georgian architecture of London but preferred the heavy oak staircase and robust chimneypieces that he had known as a lad," says Vane Percy. "There's a somewhat unsophisticated quality about the architecture, some iffy bits, odd little compromises like setting the staircase off-center to the hall or an internal wall too near a door. The builder probably knew how he wanted the house to look on the exterior but didn't know how to rationalize the interior. It's those quirks that I like the most. They remind me of wonderful Colonial mansions in America or houses in Ireland."

Sometimes Vane Percy chooses to learn from the house, as when he hung the chandelier over the staircase by using the original hole in the ceiling beam. And sometimes he ignores the past. "We found that every paneled room was originally light gray," he says. "That seemed a little dour. Instead, we took our cues from each area. The saloon is a formal room, so we used a rich bluey red. The dining room is a nighttime space, so we painted the paneling like chestnut, a wood popular in the seventeenth century. It's important to research a house, but historical decoration can become an obsession. I don't want my own house to drive me mad. It's important to have a little fun."

Fun includes glass icicles that were hung from a chandelier as Christmas decorations in the dining room and looked so right they were never taken down. Textured Victorian wallpaper has been gilded to look like embossed Spanish leather; sisal carpet was stenciled with the patterns of something finer, not so much fakery as a lighthearted pastiche, because the designer doesn't like things getting too pretentious.

What the couple do take very seriously is restoring the architecture—replacing a fine large cupola that showed in old family photographs and remaking the chinoiserie bridge that first drew Vane Percy to the house. The geometry of that structure presented a complex mathematical problem, but all the vital clues turned up when needed. The original base was there, establishing proportions and the angle of the bridge so it could be seen from the house. Family snapshots of aunts and uncles on the bridge supplied other important details.

"That bridge required hard thinking," he says. "By contrast, the rest of the garden was easy because I don't hesitate to change my mind. All the gardeners I admire are at least ninety and have been rearranging their gardens all their lives."

But it is the island, what they call "the soul of the house," that really holds their hearts. On their wedding anniversary every May the couple take a picnic out to the island for a long afternoon listening to the larks and the woodpeckers, watching for kingfishers and enjoying the views across the cowslips and violets that grow in the water meadow.

And, in the best tradition of the English country village, Island Hall is part of local life. There are the May revels and a maypole in the garden, Christmas carols sung in the entrance hall, garden open days, summer nights when round tables are set up for dinner, with small concerts following. One evening a trumpeter played from the stair landing, and it was then that Vane Percy knew he had given the house the right spirit. It was the same bold music he had heard in his mind when he first saw Island Hall, and he could feel the whole house responding. □

"Historical decoration can become an obsession. I don't want my own house to drive me mad. It's important to have a little fun."

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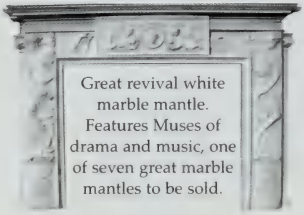






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continued from page 220

ers, into the beauty of things that cost nothing." Later, the aspiring designer went to San Francisco to study at the Rudolph Schaeffer School of Design.

In 1970, after he became internationally known, he moved both home and office to a house overlooking Baker Beach in the densely foggy San Francisco neighborhood known as Sea Cliff. These days Sea Cliff is a fashionable place—actor Robin Williams and local theater impresario Carole Shorenstein Hays are among its residents—but when Taylor moved there it was social death. As Dorothea Walker remembers, "No one wanted to live out there on account of the fog."

Still, Sea Cliff proved to be fertile ground, for it was there, just as he was refining the California Look, that Taylor created what seems to be its antithesis—his own home.

"His house was a jungle filled with all sorts of odd pieces," Walker says. "But somehow, the way he put them together seemed natural and right." Almost twenty years ago Taylor referred to the place as "my design laboratory . . . a place where I can study forms and effects and combinations." It became a repository for the eclectic objects he acquired on his travels or shopping expeditions, ones he'd magically turn up with when designing an interior for a client.

"Michael had a William Randolph Hearst complex," says Paul Weaver, who founded Michael Taylor Designs with him in 1985. "He bought everything he liked. He bought things at Cost Plus, and he bought staircases that had been ripped out of fifteenth-century monasteries. His clients regarded his collection as the treasure of Ali Baba."

Taylor rivaled the legendary fashion editor Diana Vreeland in his use of maxims—"Red and green should never be seen!" was one of his favorites. "If in doubt, take it out!" was another, but he seems not to have abided by this one at all. And it was just as well: To peruse photographs of his residence—which was sold after his death, its contents auctioned—is to see clutter transformed into art.

Taylor's house "was very much his inner vision," MacMasters says. As such, it was an arresting juxtaposition. The structure's lower level—where the office and showroom were located—was entirely given over to the California Look and included such natural elements as dried Mexican cactus, wicker and stone. Yet in the two upstairs floors, which were filled with antiques, such a look seems barely to have been imagined. Few designers could pull together as many influences—African, Italian Baroque, Régence, Japanese, among many others—as Taylor did here, with such a stylistically coherent result.

His friends recall an almost mystical atmosphere at work in the Sea Cliff house. "It was a great exotic feeling. You could have been anywhere in the world," says Walker. The bold mix of styles encouraged this sense of dislocation, according to MacMasters. "If you were to look at it, you didn't know where you were, and Michael delighted in that sensation."

In what must be the greatest tribute to Taylor's work, many of the rooms he created so long ago are still in use today. "The Fishers just reorder the same material over and over," Bowes says, referring to Don Fisher, cofounder of The Gap, and his wife, Doris, who have their upholstery redone from time to time but leave the rest of their Taylor interiors alone; many other clients do the same. There's a consistent timelessness to his rooms. Almost forty years after he conceived it, a game room belonging to Maryon Davies Lewis in San Francisco's Pacific Heights seems startlingly contemporary. The use of color, which is limited to a set of Venetian chairs in citrus tones, is quintessentially Taylor—both sparing and luxuriant.

In San Francisco, where Taylor played out his extraordinary career, he's still very much a presence. At the time of his death he was working on the house of John and Frances Bowes, and the pure simplicity of their living room, with its granite tables, slate floors and pleasingly symmetrical row of square columns at the picture window, is Zen-like and tranquil. Perhaps because this room was one of the designer's last visions, it's also curiously moving.

Almost uncannily, Taylor and his signatures endure. Which just may confirm, as Paul Weaver believes, that "when Michael died, he went to the Mount Olympus of design." □

continued from page 226

permit alfresco dining, or when Burn Bertuzzi desires a more theatrical environment, she holds her frequent dinner parties in her small dining room. "This space presented the most difficulties," she recalls. As it was barely big enough to accommodate a table, she enlarged the room optically, adding mirrors that reflect the garden outside and a trompe l'oeil wall niche by Nina Eaton, a Rome-based decorative painter.

Eaton also painted the walls of the designer's bedroom, which Burn Bertuzzi describes as "an eighteenth-century boudoir." While working out the grisaille palette for the room, they both hit upon the idea of creating a *faux* bookcase to balance the existing one. As well as providing a sense of symmetry, it adds an element of humor. "You have to keep an interior light and amusing," she says. "Otherwise you run the risk of it becoming oppressive."

> "People don't hire me if they want black or primary colors or modern," remarks Burn Bertuzzi.

Down the hall, the room belonging to her daughter, Adriana, looks out over the cobbled alley toward the Orto Botanico. The *lit à la polonaise*, draped in blue-and-white toile de Jouy, "is one of my favorite French pieces," says Burn Bertuzzi.

"It's a joy to work on my own apartment, but whether it's my own space or a client's, I get equally involved, and my style is fairly consistent," the designer says. "People don't hire me if they want black or primary colors or modern. I've sometimes regretted it, but whenever I've sold a house, the buyer has always made an offer I couldn't refuse for everything in it, down to the wire wastebaskets—and they're hard to find.

"On the other hand, once I'm finished with my own home, as the last nail is hammered in and the final doorknob is chosen, I start fantasizing about the next project. It's no wonder I move so often." □







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RENNY SALTZMAN

continued from page 146

with light and shadows revolving kaleidoscopically on the walls, the house lost most of its colors to fading. In an interior that almost requires sunglasses, even the zebra-skin rug gradually paled.

"One of the reasons I upholstered with patterns before was that the sheer quantity of light doesn't allow us to hang art," Renny Saltzman says. "African sculpture works, and ethnic things like an Indian table and kilims. Painted American furniture would be ridiculous and a piece of English country pine disastrous. It has to be natural wood—a wonderful French antique with veneer and ormolu would just pop, unless I had air conditioners blasting all the time. I never even tried it: My eye wouldn't allow it, and I didn't want Richard coming at me with an ax." The two-story living room on the house's piano nobile is currently populated with headdresses from Upper Volta and Nigeria. An octagonal Moroccan table stands on a Tunisian carpet.

For the house's redesign, the Saltzmans chose a uniform look for the upholstery—very simple, very beige, and all natural materials: silk, cotton, wool and linen. "The beige goes with the white walls, and it makes the spaces seem larger and the lines cleaner," Renny Saltzman says. "There's so much color from the leaves, the flowers and the flowering trees, and from the sky and sea, I decided that the interior had to be more subtle. A neutral color inside is pleasing. It's my way of saying we're in a time when texture and monochromatic schemes create serenity."

No longer so fond of tiger stripes or mutinous acts, Saltzman has come to defer to Meier's play of solids and voids, which itself defers to the groomed grounds in what is a continuous and masterful architectural composition from inside to out.

The ongoing collaboration between designer and architect ("Richard's changed the bedrooms, the heating system—I never think of not calling him for something") is nearing its fourth decade. "Today the house is much more in keeping with what Richard envisioned at the beginning," says Ellin Saltzman of the controversy that has become a classic. "And it's right for our lives now." □

JOHN COTTRELL

continued from page 194

pervising its cure: He rewired and replumbed the entire structure; he cut back the landscaping or replaced it with the same plant material; he replaced the pool heater and the sprinkler system; he repaired the roof, overhauled the original furnace and refrigerator (which once, of course, cooled food with blocks of ice) and stripped the ironwork of layers of turquoise paint.

When it came to the interiors, Cottrell did very little. "To be honest, I don't know how you decorate this house," he says. "It would be a mistake to decorate it. The architecture doesn't permit you to do a whole lot." Where possible, he returned to the original paint colors, which he determined by removing radiator grilles or looking behind built-in bookcases. Many of them were simple and neutral, which suited the designer's own taste. "Personally, I don't like to live with color or print. I like a plain palette. The only room that I would say I *decorated*," Cottrell continues, "is the dining room, which I draped. I found it disjointed and echoey. Now, I think, you are more aware of the ceiling, which is seventeenth-century Italian, one of a handful of authentic elements Kaufmann incorporated into the house."

Difficult though it is to believe, Cottrell maintains that he bought only one sofa and one upholstered chair when he moved there from a much more modest house in Beverly Hills. "Years ago I had backed an antiques business, and I still had a lot of the furniture in storage. I'd been buying Italian furniture for decades. Now, in a way, I think it was all meant to come here."

The furniture—and its owner too: "I feel I've been involved in this house all my life," says Cottrell, who has lived in other architecturally significant residences in Los Angeles, among them houses by Paul Williams and John Woolf. "It's like an old friend to me." His current home is, however, by far the most distinguished. "It's one of the great houses in L.A.," the designer says. "You know, I think of this place as a gift, but only a temporary one. I consider myself the house's custodian, nothing more. I'll be here as long as I can, then it will belong to someone else. This is the kind of house you feel will outlast us all." □



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TO THE TRADE



DANIEL AUBRY

CASTER OF PLASTER

Up to now my designs for interiors have been custom-made, but I believe design should be democratic. If people want a piece of furniture, they should get it," says **Clodagh**, who has designed several pieces of furniture and accessories with Stephen Balser of Art-In Construction (AD Travels, Mar. 1996). Clodagh and Balser, the technician behind the highly textured custom furniture and plaster finishes in many of her interiors, have collaborated on numerous projects over the past eleven years, and it was at his prompting that they produced a line of mirrors, tables, headboards, vases and candlesticks. The Primitive table (above)—inspired by a hand-carved Fiji bowl—candlesticks and vases (above right), which Clodagh designed to resemble the trunks of the palm trees on Hilton Head Island, look like stone but



DANIEL AUBRY

are made of a plaster that has 20 finishes specially formulated for her. She has 30 more furnishing designs "in the hopper," she says. "The goal is to create an entire environment using my stuff." Clodagh Design International, 365 First Ave., New York, NY 10010; 212-673-9202.



JAMES MAGNI

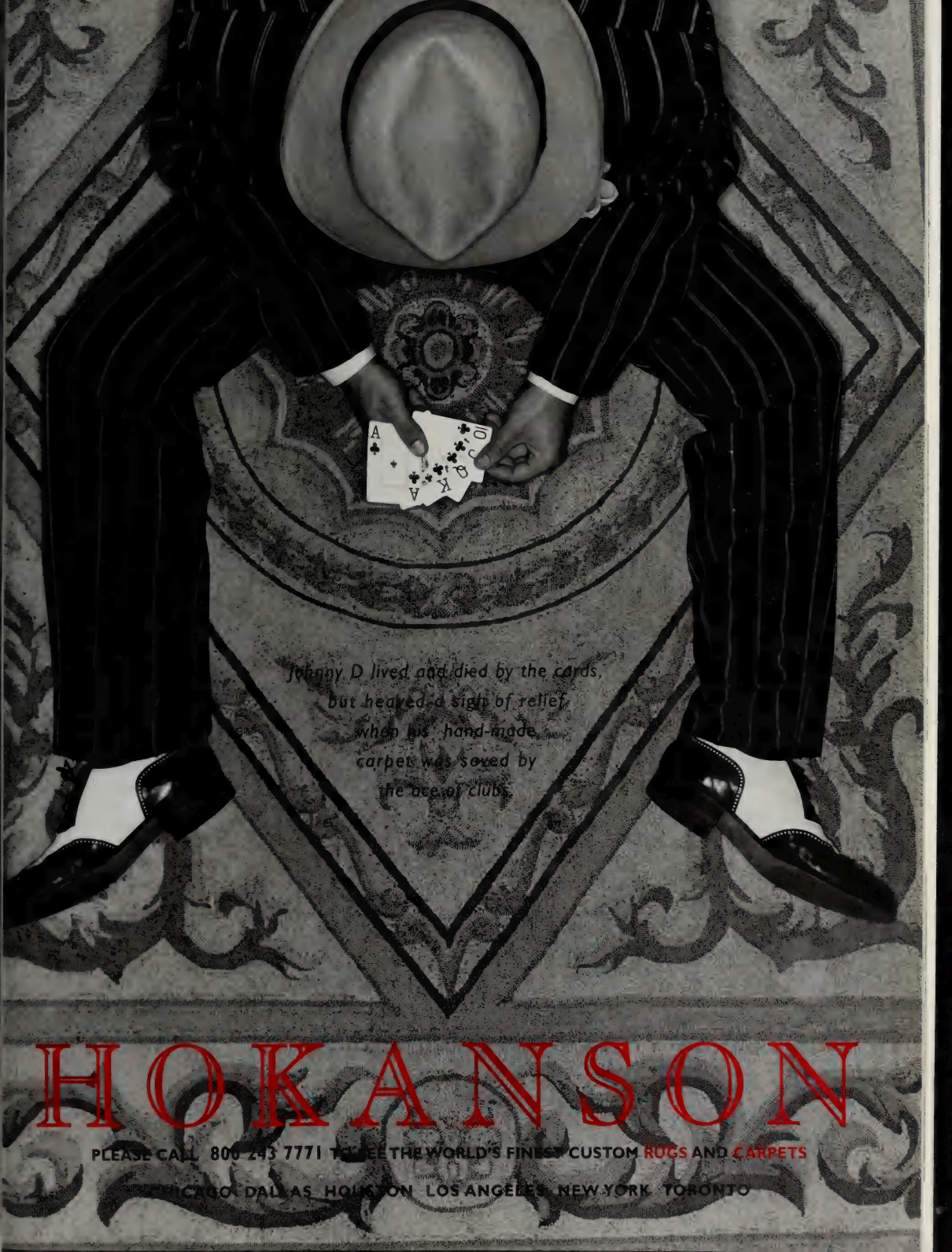
BY DESIGN

Modernism is too severe for people to digest. The 1920s, '30s and '40s were a time when things were more sensual. I've tried to design things that are modern with romanticism in them. That's my view as we head toward the millennium," says Los Angeles designer James Magni, who has created **Magni Classic**, his first furniture collection. His wood tea table with a portable silver tray (above) harks back to the days when butlers would serve refreshments. "One of my clients always served champagne and hors d'oeuvres. I thought the tray table could be part of the ceremony." Magni, who approaches furniture design from an architectural point of view, has a ten-piece collection, including a sofa (below), available only in Los Angeles. To the trade. Randolph & Hein, 8687 Melrose Ave., Los Angeles, CA 90069; 310-855-1222.



JAMES MAGNI

continued on page 244



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RECLINED TO SEAT

Thad Hayes, Harry Schnaper and the designers at Parish-Hadley have all been patronizing furniture designer **Todd Hase**. The solid but elegant upholstered pieces in Hase's SoHo shop are based on 1930s and '40s French furniture by such masters as Ruhlmann and Jean-Michel Frank. Among his newest work is the Paul-Bert sofa, named after the Paris market and distinguished by square macassar ebony arms with a matte finish and nickel hardware feet. To go with the sofa, Hase has created side tables with round tops of ebony veneered in a wheel pattern and three curved legs. On the horizon are tables sheathed in parchment and shagreen. Among his standard items are the Amelia sofa and Amelia chair, based on Ruhlmann originals, with rolled backs and sword legs. Todd Hase, 51 Wooster St., New York, NY 10013; 212-334-3568.





Hase's Amelia sofa (above) and his Paul-Bert sofa (below)

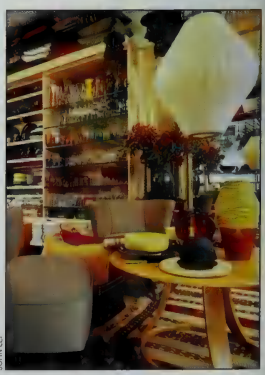
MR. SMITH GOES TO ENGLAND

Michael Smith carries some lines at **Jasper** (below), his new antiques and decorative furnishings shop in Los Angeles, that aren't available elsewhere on the West Coast. He sells Bennison Fabrics in colors customized especially for southern California, Thomas Woodard carpets based on Shaker designs, London-based George Spencer linen and silk striés, checks and trims and Ann Morris traditional lighting. And he sells retail, not just to the trade. "I shop in England, France and New England a couple of times a year. I have large-scale furniture, like a 1790 Gillows of Lancaster mahogany breakfront and Georgian serving tables, and I have small pieces, like a 1940s French center table in pale oak. I sell hand-carved American beds made in Massachusetts, and 19th-century *faux*-bamboo beds. I try to pull it together to look better and make them usable in California." Jasper, 1454 Fifth St., Santa Monica, CA 90401; 310-656-5739.



INFINITE CHOICE

Galileo, a Greenwich Village shop specializing in 1940s and '50s furniture, such as Heywood-Wakefield pieces, and its own retro-style contemporary dishes, bedcoverings, towels and rugs, has moved to a vastly expanded space (below). Among the objects gathered by owners Jeffrey Lamb and Yves-Michel Banshoshan and enjoyed by designers Robert Bray and Timothy Macdonald are Viking Glass dishes with a pattern of corrugated lines in raspberry, lime green and lemon yellow, sets of 1950s iron garden furniture and lamps designed by the owners with Japanese paper shades. Particularly interesting is the collection of vintage '40s bedcoverings made of chenille with flower designs in cut pile. Galileo, 37 Seventh Ave., New York, NY 10011; 212-243-1629.



continued on page 246

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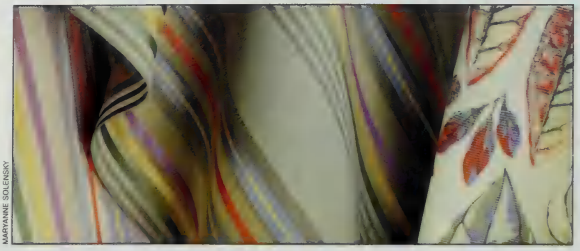
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IN THE SHOWROOMS



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***Celebration* and *Memento* (top) by Pollack & Associates. *Checkerboard* (above) from the Fort Street Studio Collection at Stark**



COURTESY ELIZABETH EAKINS

***Camden Stripe* (above) at Elizabeth Eakins**

● **Pollack & Associates**

Pollack & Associates (212-421-8755) presents two modernist fabrics. *Celebration* alternates woven satin stripes in rainbow colors with broad cotton stripes in cream, moss green, forest green or blue. *Memento* is a design of leaves printed on a cotton background.

● **Stark Carpet**

New at Stark Carpet (212-752-9000) is a unique collection of carpets created by Hong Kong–based Brad Davis and Janis Provisor. Woven of wild silk in the traditional Chinese way, the designs of these carpets are completely contemporary. One of the most appealing of the **Fort Street Studio Collection** is *Starfield*, which has a design of white explosions of light on a midnight-blue background.

● **Elizabeth Eakins**

From Elizabeth Eakins (212-628-1950), the weavers of sophisticatedly simple floorcoverings, comes an expanded line of cotton rugs. *Lebanon* has plaid squares in shades of blue, pink, dusty rose and green. *Camden Stripe* is a ribbed rug with stripes in red, cream and tan and a wiggly black stripe.

● **Jim Thompson**

Jim Thompson (212-758-5357), the company specializing in Thai silk, is diverging from its trademark taffetas and is even using some cotton fabrics in its collection. *Botanica* is a floral design printed in grisaille on silk with bumblebees, ants and raindrops in among the flora; *Siamese Box* is a deceptively simple woven design of raised squares, also in gray.

● **Hinson & Company**

Hinson & Company (212-688-5538) has some '50s-style mirrors and lamps. Designed by **Richard Livingston** and **Matthew Hanion**, the mirrors have broad provincial-baroque frames with scroll and shell motifs and beveled glass. Its Braque lamp recalls the Cubist shapes of the artist and is available in wood with a 23-karat water-gilded finish.

● **Dennis Miller**

At Dennis Miller (212-355-4550), the increasingly evident **T. H. Robsjohn-Gibbings**, whose 1950s book *Goodbye, Mr. Chippendale* dismissed historicism and celebrated his own sleek modernist designs, has been revived in a number of chairs and tables. Among them are the Gibby chair, the Klismos table and the Antoine chairs.

● **Manuel Canovas**

Manuel Canovas (212-752-9588) has taken a toile and done it in three colors—white and blue on tomato red—instead of the customary two. *Le Don de l'Eté* is a botanical print done on cotton. *Ventadour II* is a polished cotton design of candy stripes in a wide range of colors. □



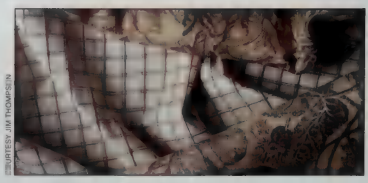
Mirrors (above) at Hinson & Company. Robsjohn-Gibbings's Antoine chair (below) at Dennis Miller



COURTESY DENNIS MILLER



COURTESY MANUEL CANOVAS



COURTESY JIM THOMPSON

***Botanica* and *Siamese Box* (left) from Jim Thompson and *Le Don de l'Eté* (above) at Manuel Canovas**

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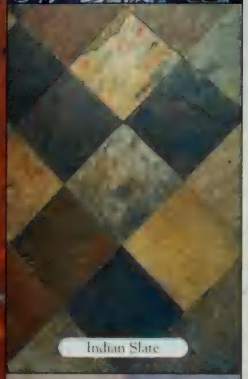
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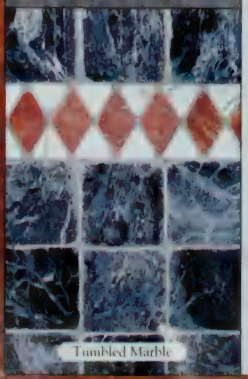
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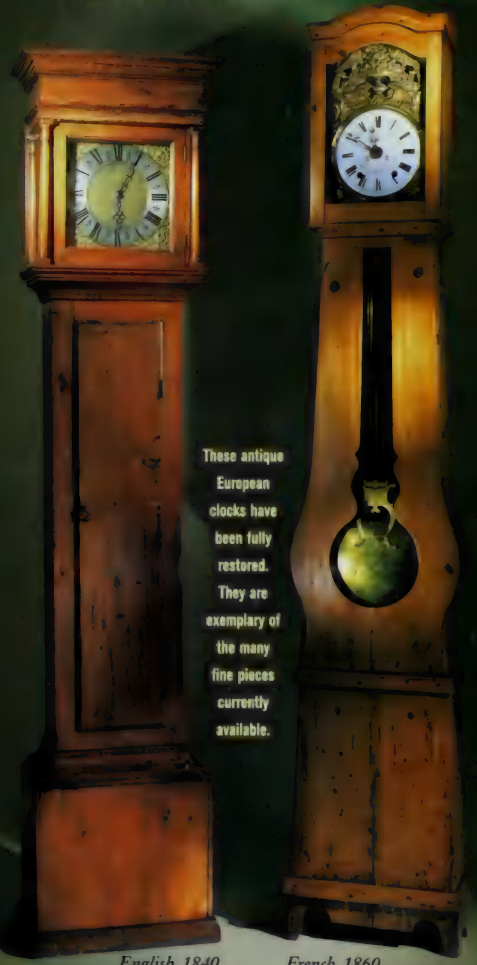


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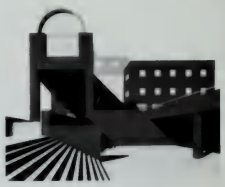
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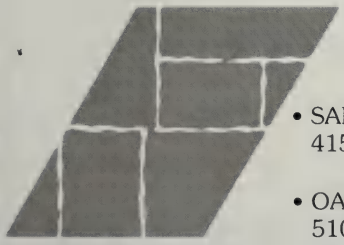
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technology complement quality and value. Free color brochure.

91. CHARLES P. ROGERS BRASS & IRON BEDS, EST. 1855. Original 19th and 20th century headboards, beds, canopy beds and daybeds are now available direct from America's oldest maker of brass and iron beds. Color catalog $1.00. New York City factory showroom open 7 days a week. Phone orders welcome. Shipping available worldwide. Phone 1-800-272-7726.

92. DESIGNS FOR LEISURE LTD. Our free color catalog features an extensive line of game tables, bar stools, pool tables and flip top convertible tables. The literature shows a wide range of custom designs which run from contemporary to traditional. All items are custom built and finished to customers specifications.

93. DREXEL HERITAGE FURNISHINGS, INC. "Moments with Drexel Heritage"—Life holds some special moments, fleeting times spent in memorable places with cherished friends. The new book "Moments with Drexel Heritage" explores life's special occasions and provides decorating and design ideas to help you create inspiring rooms for you and your family. Call (704) 433-3200. $19.95

94. E.J. VICTOR, INC. A portfolio featuring selections of E.J. Victor bedroom, dining room, occasional and upholstered furniture. Many are reproductions or adaptations of traditional design origin. All reflect uncompromising standards of quality. Selection includes the new Historic Newport Collection. $5.00.

95. THE FARMHOUSE COLLECTION. An ensemble of custom handcrafted, handfinished country furniture. Collection includes beds, chests of drawers, buffets, armoires, mirrors, tables of all kinds, consoles, hutches and architectural elements. We offer gesso, paint and stain finishes and motif choices. All furniture is built to designer's specifications. (a) Free pamphlet, (b) $25 brochure.

96. GIATI DESIGNS, INC. GIATI Designs' fine teak furniture, market umbrellas and indoor-outdoor textiles are produced using the finest materials and exemplary workmanship. Our teak furniture incorporates award winning designs and the finest plantation grown teak. GIATI Market Umbrellas are each hand crafted combining beauty and strength.

97. GieMME USA, INC. Small pamphlet showing photos of select items from our Catalogue. Bedroom, dining room, occasionals and desks . $6.00.

98. GIRARD-EMILIA. Discover the World of Girard-Emilia. Faithful reproductions and distinctive originals, where attention is paid to the finest detail and integrity of design. We have an ever expanding array of furniture, custom carpets, accessories, and window & wall treatments. For brochure, call (212) 679-4665.

99. GRANGE FURNITURE INC. Experience timeless quality. Fine French home furnishings for the bedroom, dining room and living room with upholstery and occasional pieces suited for today's style of living. Tomorrow's antiques. Call 1-800-GRANGE-1 for our (a) free brochure or send (b) $10 for our 134-page color catalog.

100. GREEN DESIGN FURNITURE. Douglas Green's unique, contemporary collection of solid cherry furniture in the Arts and Crafts tradition for home or office. Side chair with a sliding lumbar support; computer desk with a 45° sliding keyboard tray; dining tables, couch and love seat, bookcases and side tables.

101. HENREDON FURNITURE IND. LTD. SPLENDOUR -- Stunningly contemporary designs with clean, neoclassical overtones; beautifully executed in cerejiera, ash burl, satinwood and yew wood. A sophisticated reflective finish highlights the mellow-toned wood, sparked with touches of gleaming brass. HENREDON FURNITURE INDUSTRIES, INC. $7.00.

102. J. ROBERT SCOTT. Only the finest in textiles, furniture and lighting garner the J. Robert Scott trademark. Designs centering on luxury, warmth and minimalism that are created to last. Showrooms in Chicago, Los Angeles, Laguna Niguel, New York, Washington. Inquiries - (310) 659-4910. Informational newsletter.

103. KREISS COLLECTION. For over 50 years, the Kreiss family has designed and manufactured home furnishings distinguished by superior craftsmanship and the exclusive Kreiss style. The rich collection of furniture, fabrics, bed-linens and accessories offer a wealth of design possibilities. Over 20 showrooms nationally and abroad. Free information. Call 1-800-KREISS-1.

104. LA BARGE. A unique collection of over 300 hand crafted mirrors, tables and accent furnishings created by artisans from around the world. For an idea-filled catalog, call 1-800-692-2112 or send $7 to La Barge Inc, P.O. Box 3900, Peoria, IL 61612.

105. LANE VENTURE FURNITURE. WeatherMaster by Lane Venture is premium, all-natural wicker furniture for indoor/outdoor use. Color brochure illustrating the complete product line - Send $1.

106. LEWIS MITTMAN, INC. Manufacturers of fine European reproductions and upholstery. Now available to accredited designers. NEW, all color catalog with many new pieces. $40. INQUIRIES ENCOURAGED.

107. LINCOLN-GERARD. Full-color brochure depicting several room settings of 18th-century mahogany replications which embody only the most intricate and most significant designs of the 18th Century. Lincoln-Gerard is a maker of fine furniture, not a manufacturer of thousands. Each and every piece is meticulously crafted by hand to the finest detail.

108. LOWELL/EDWARDS. Our extensive notebook features motorized, custom, and standard entertainment center cabinetry; as well as video projection, surround sound, multiroom audio, home automation, and home communications products needed for every home theater system. Call our D&D Building Showroom (212) 980-2862 for Info. Notebook $9.

109. M. CRAIG CABINETMAKERS. Each M. Craig piece is an original in the forefront of contemporary design. Mahogany and American hardwoods are the predominant materials used. More than 40 residential and custom creations are featured in the portfolio. $15.

110. McGUIRE. McGuire Furniture Portfolio. 100-page book, 145 color photographs featuring our classic collection of the premier Rattan Furniture designs. Also shown are designs from the McGuire Special Collections, including Bamboo Tables and Solid Teak. $15.00.

111. NIERMANN WEEKS COMPANY. Internationally, Niermann Weeks is associated with sophisticated, flawless design and extraordinary craftsmanship in the production of furniture, lighting and accessories. Available through notable trade showrooms in the United States, Canada and England. (a) Bi-Annual Newsletter-FREE. (b) Catalogue-$45.00.

112. THE PACE COLLECTION. The Pace Collection has been a leader in contemporary furniture for the past 35 years blending old world craftsmanship with today's technology to create classic collectable designs. Pace's range can be used for contract/residential in addition to custom design.

113. PEARSON COMPANY. Manufacturer of fine quality custom ordered upholstered furniture. More than 500 styles available in 1,000 fashionable fabrics and leathers complemented with optional seating and decorative trims. $1.00.

114. POMPEII FURNITURE. We offer a mini version of our extensive catalog.

115. QUATRAIN, INC. Quatrain offers a sixty-two page color reproduction catalogue and a twelve



page price list. Each page consists of a color photograph, the historical background on the specific piece and the specifications. $25.00 catalogue fee.

116. R. JONES & ASSOCIATES, INC. Product photographs and specifications are available at no charge. For a listing of showrooms and information on our custom capabilities, please contact our custom service department at (214) 951-0091 or fax us at (214) 951-0096.

117. RITUALS. Rituals is the most unique showroom of its kind in Los Angeles. Rituals features antique and reproduction furniture and accessories in Western, Spanish Colonial, Mexican Ranch, Mission, Adirondack and Primitive styles. Rituals specializes in custom product design and manufacturing. Also offered is an extensive collection of ethnic textiles, rugs, blankets, and decorative art. Architectural items such as lighting, carved doors, hand-forged iron and hardware are available. For more information, please call (310) 854-0848.

118. SEATTLE DESIGN CENTER. The ultimate resource for fine furnishings in the Pacific Northwest. Over 60 showrooms and 1,500 manufacturers including kitchen and bath, fabric, floor coverings, lighting and accessories. Open to the trade and public. Send for our free brochure.

119. SHOWPLACE SQUARE GROUP. "The Design Resource Guide" tells how to find a designer, what a design center is, our educational programs. Includes map of showrooms in Showplace and Galleria Design Centers in San Francisco.

120. SMANIA. We are a multiline, Italian import showroom. Catalogs and tearsheets of various Italian manufacturers of high end furniture are available as best selected by our design staff. Our new orientation is Neoclassical. Italian 18th & early 19th century. $15.00.

121. SUMMER HILL LTD. Summer Hill is a unique line of furniture, fabrics and wallcoverings made to last from generation to generation. Timeless yet fresh, the designs are created by Rela Gleason. For the collection furniture catalog, $55.

122. SWAIM INC. Swaim Upholstery and Occasional meet the highest industry standards of quality and design excellence. You will see a range of styles from contemporary to traditional.

INTERIOR DESIGNERS/ARCHITECTURE

123. AMERICAN SOCIETY OF INTERIOR DESIGNERS. ASID offers a free white paper on noise reduction and how integrated interior design solutions result in the improved acoustical design. Order a free copy of "Sound Solutions" by writing to ASID White Paper, 608 Massachusetts Ave., NE, Washington, DC 20002-6006, or call (800) 610-ASID. ASID also offers a free interior design referral service by calling toll-free to (800) 775-ASID (residential projects) or (800) 610-ASID (commercial projects). Visit ASID's page on the worldwide web of the internet at http://www.interiors.org

124. GLABMAN'S FURNITURE & INTERIOR DESIGN. A 16-page, color brochure that describes the Interior Design services available at the four Southern California Glabman's showrooms: West Los Angeles, Woodland Hills, South Bay, and Costa Mesa.

125. HADDONSTONE (USA) LTD. Haddonstone 1995/96 Collection Catalog, 118 pages in full-colour. Finest quality reconstructed limestone English Interior, Architectural and Garden Ornaments. The Haddonstone Collection is the work of highly skilled craftsmen and many items have been used in world-wide prestigious architectural projects. The versatility of Haddonstone's Collection offers architects and designers the opportunity to create decorative features in either conventional or original ways. $10.

126. JACK CHANDLER & ASSOCIATES. This brochure features elegant designs created for luxury homes by California based landscape architect Jack Chandler. Chandler's award-winning work has been featured in Architectural Digest, Sunset and Home Magazine. Also pictured are some of Chandler's celebrated sculpture and fountains. Please send $5.00 for a literature package.

127. LGB OF AMERICA. Lehmann's catalog shows "G"-scale, complete, ready-to-run trains...the only true Indoor/Outdoor trains. It's fun for the whole family through Sun, Rain, or even Snow! These Starter Sets mean 365 days a year of the ultimate in family fun! (a) Lehmann, Free. (b) LGB $19.00.

128. OAK LEAF CONSERVATORIES. The 35-page full-color brochure features the artistry and British craftsmanship of custom built, individually designed conservatories. $10.00.

129. WILLIAM R. EUBANKS. Our showrooms are located on three floors of a Georgian style house in the heart of Memphis. We specialize in seventeenth, eighteenth, and nineteenth century English and Continental antiques and offer complete interior design services throughout the country.

KITCHEN AND BATH

130. ABSOLUTE BY AMERICAN STANDARD. ABSOLUTE FOR YOUR HOME. Absolute, by American Standard. An exclusive line of pedestals, lavatories, whirlpools, water closets,

bidets, faucets and hand-painted basins. Send for a free brochure of products today. ABSOLUTE. 1-800-868-5381 ext.575.

131. AGA COOKERS FROM ENGLAND. The AGA Cooker is the only stove with a radiant heat system, no moving parts, no dials or knobs, no flame. It can perform ten functions all at once: bakes, broils, boils, fries, stews, steams, grills, toasts, roasts and simmers. For information package, including AGA video, send $15.00 or call 1-800-633-9200.

132. AMANA APPLIANCES. Amana's innovative line of high quality, energy-saving appliances. Built-in and freestanding to fit all your needs. Refrigerators, freezers, wall ovens, cooktops, ranges, microwave ovens, dishwashers and laundry products. $10.00. (800) 843-0304.

133. AMERICAN STANDARD. "We Want You To Love Your Bathroom" guidebook is overflowing with facts, ideas and inspiration. This 30-page brochure offers interesting facts and considerations for planning you bathroom. $2.00.

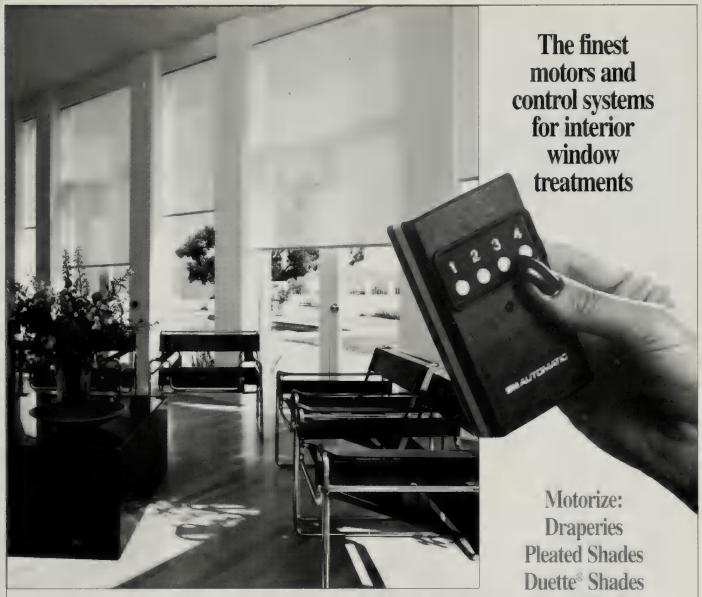
134. BECKER ZEYKO. In the BECKER ZEYKO brochure, you will find approximately 200 different doorstyles in a variety of colors, finishes and materials. Send $8.

135. CHRISTIANS®. Christians® superbly presented kitchen brochure highlights some of their internationally famous styles ranging from the elegantly and gently evocative Victorian Painted kitchen to the aged and hand waxed luster of the 'Original Pine' quintessential English furniture for the kitchen, bedroom and bath. $15.00.

136. CHRISTOPHER PEACOCK CABINETRY. Christopher Peacock Cabinetry offers the very best handmade fitted cabinetry for the home. Our team of designers, master carpenters and artists have built a reputation based on elegant design and the highest level of personal service. Available through our showrooms.

137. DACOR. The art & science of cooking. New high-performance, self-cleaning epicure single and double ovens offer "pure convection" for superior cooking results, extra-large capacity, space-age insulation, reverse air flow for cool handles and exteriors, and many other proprietary features. $1.00.

138. DOWNSVIEW KITCHENS. Euro-technology combines with American design flairs to make Downsview the premier choice in kitchens. Send $5.00 for our 48-page color brochure or pick-up a copy at your nearest Downsview designer showroom. For showroom information call (905) 677-9354.



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139. DUPONT CORIAN®. DuPont Corian® is the ideal surface for living, kitchens, baths...throughout any quality home. Easy to clean. Resists stains. Now available in 51 fabulous colors. Ten year warranty. Find out why 98% of people who have Corian surfaces in their home say they'd buy it again. Call 1-800-4-CORIAN.

140. HERITAGE CUSTOM KITCHENS. Manufacturer of high-end custom cabinetry for kitchens, baths and other rooms. $6.00.

141. JACUZZI WHIRLPOOL BATH. Representing the latest in design, technology and safety, Jacuzzi Whirlpool Bath offers a wide range of bathing products from traditional whirlpool baths to state-of-the-art shower systems. For a dealer near you, call (800) 678-6889.

142. KALLISTA, INC. A complete set of full-color brochures featuring Kallista's coordinated line of innovative and elegant plumbing fixtures for the kitchen and bath. Includes whirlpool bathtubs, basins, faucetry, coordinated accessories, shower doors, shower fixtures, kitchen sinks, and kitchen faucets, each carefully designed and handcrafted to deliver maximum value to the discriminating consumer. Send $5 to view Kallista's elegant designs with enduring value.

143. KOHLER. Kohler Bath & Kitchen Ideas – A complete set of full-color product catalogs covering baths and whirlpools, showers, lavatories, toilets and bidets, kitchen and entertainment sinks, faucets and accessories. 1-800-4-KOHLER Ext AA9. Kohler Co. $8.00.

144. KRAFTMAID CABINETRY, INC. For every room in your home, KraftMaid has a cabinetry style that will express your unique design style. Decorative accessories, exquisite moldings and distinctive features customize your look. Full-Color Brochures & Video. $6.00.

145. LUTRON ELECTRONICS. Lutron—the world's leading lighting controls manufacturer-offers the HomeWorks information packet for customers interested in whole house lighting control systems. Contents include a brochure, an article on integrated lighting control systems, a dealer listing and a video offer.

146. MIELE APPLIANCES, INC. Superb European dishwashers, laundry products, ovens, cooktops, and vacuum cleaners. Miele. Extraordinary appliances for ordinary tasks. To speak directly to your local Miele appliances dealer call 1-800-289-6435, or your local Miele vacuum dealer, call 1-800-694-4868.

147. NATIONAL KITCHEN AND BATH ASSOCIATION. NKBA Dream Kitchen and Bath Kit. The National Kitchen and Bath Association's complete guide on where to start, whom to see and how to get the kitchen or bath of your dreams. Names of kitchen and bath professionals and helpful product and industry information are included. $5.00, NKBA, P.O. Box 2375, Chatsworth, CA 91313, or call 1-800-401-NKBA, ext. 500.

148. NEFF KITCHENS. Extraordinary kitchen and household cabinetry that meet the quality and design standards formerly only European manufacturers could offer. Exquisite styles, custom finishes and unique accessories provide new design freedom at a value point that will appeal to the North American Market.

149. PHYLRICH INTERNATIONAL. Since 1959, Phylrich has been creating elegant plumbing fixtures and hardware. Our introductory brochure will give you an insight into the wide range of designs we will customize for your home. All of which are covered with our life time warranty.

150. PLAIN & FANCY CUSTOM CABINETRY. Our inviting new full-color catalog takes you through a wide rage of exciting and beautiful ideas for kitchens, baths and furniture for any room in the home. Features a helpful planning guide. Available east of the Mississippi only. $10.

151. POGGENPOHL U.S., INC. Poggenpohl, the finest European kitchen and bath cabinetry manufacturer offers a wide range of design opportunities and front finishes, from traditional to the avant garde. For more information, please send $15 for a brochure.

152. ROHL CORPORATION. Distinctive products for the kitchen and bath including world-recognized Swiss-made KWC faucets; Allia of Paris fireclay kitchen sinks and bath fixtures; Perrin & Rowe period bath faucets; INDA bath accessories; Cisal basin faucets; and Bossini shower equipment. $1.00.

153. RUTT CUSTOM CABINETRY. Rutt's new 100-page full color Design Folio of custom cabinetry will inspire your creativity. Filled with classic styles that span the centuries, it offers design concepts for virtually every room in your home, from the only cabinet-maker in America who will design, cut, fit, and finish to your exact specifications. Rutt Custom Cabinetry: $15.

154. ST. THOMAS CREATIONS. Cleanse, Refresh, Relax, Escape...whether you're creating a master suite as the ultimate private sanctuary, or a jewel of a powder room to showcase to the world, choose from our portfolio of distinctive, elegantly designed fixtures, faucets, mirrors and accessories. $5.00.

155. SHERLE WAGNER INTERNATIONAL. Sherle Wagner manufactures the ultimate bathroom fixtures, accessories, faucetry, hand chased decorative hardware and ceramic tile for the luxury home. Available in hand painted china, marble, onyx, semi precious stone. Unique custom capabilities. $10.

156. SIEMATIC CORPORATION. The **SieMatic Kitchen Book** is a 152-page, large-format publication filled with hundreds of exciting kitchen design ideas. Rich, colorful, full-page and double-page photographs feature the full line of SieMatic's internationally known cabinets and accessories. Bonus: 32-page **American Kitchen Series** catalogue. $17.50.

157. SNAIDERO KITCHENS & DESIGN. Tempt yourself with traditional and contemporary kitchen designs from Europe's leading manufacturer. Our latest portfolio features a wide range of cabinetry and furniture, including collaborations with noted international designers and architects such as Ferrari stylist Pininfarina. $15.00.

158. SUB-ZERO BUILT IN REFRIGERATION. The world's best built refrigerators and freezers are designed to blend into any decor. The new Integrated 700 Series, a flexible refrigeration system, fits wherever you can put cabinets or drawers. Free color brochure on the Classic 500 Series or new Integrated 700 Series. 1-800-444-7820.

159. THERMADOR. Building or remodeling? Our exclusive line of integrated cooking systems - cooktops, ranges, ovens and ventilation systems is unparalleled. 36-page full color brochure. $1.00.

160. VIKING RANGE CORPORATION. The originator of commercial-type cooking equipment, Viking Range offers freestanding and built-in cooking, ventilation and kitchen cleanup equipment for the home. Free brochure.

161. WATERWORKS. Waterworks offers a new 65 page color catalog featuring its entire collection of bath fittings, accessories, sinks, toilets, bathtubs, and kitchen & bar products. These pieces are the classics of bathroom design, both beautifully proportioned and exquisitely finished. Waterworks products are produced in small factories and by individual artisans able to achieve a level of quality and refinement of detail that simply cannot be duplicated by mass production. For more information, please call 800-89-WORKS. Catalog $10.

162. WOLF RANGE COMPANY. For the serious cook— With over 60 years experience in the restau-

rant industry and inspired by some of the world's most renown hotel and restaurant chefs, Wolf offers the complete line of high-grade commercial-style ranges, convection ovens, barbecues and cooktops for home use. Free information. (800) 366-9653.

163. WOOD-MODE, INC. Answers questions about custom cabinetry for the kitchen, bath, and every room of the home. Color photographs illustrate many of the door styles, finishes, and hardware selections in the Wood-Mode line.

LIGHTING

164. ARTE DE MEXICO. Arte De Mexico. The world's leading supplier of hand forged wrought iron introduces a new lighting catalog destined to become the industry standard with over 300 unique styles and 20 hand applied finishes. Arte De Mexico brings the finest of old world craftsmanship to the design industry. 1000 Chestnut Street, Burbank, CA 91506. Call (818) 508-0993. Fax (818) 563-1015.

165. CHAPMAN MANUFACTURING COMPANY INC. The Chapman brochure consists of 34 color pages showing a sampling of our more than1,000 designs, encompassing table and floor lamps, wall sconces, chandeliers, decorative accessories and accent furniture. It includes authentic reproductions, traditional adaptations and transitional and original contemporary designs. $4.

166. CHRISTOPHER NORMAN INC. Fold-out glossy brochure illustrating our "Antibes" Collection of gilded-bronze swing-arm lamps. Individual tear sheets of our traditional sconces, table lamps, floor lamps, chandeliers and lanterns, as well as furniture and fabrics.

167. JAMES R. MODER CRYSTAL CHANDELIER LTD. Complete catalog of large selection of Strass® crystal chandeliers, entrance crystal chandeliers, crystal hall baskets, crystal vanity lights, crystal wall sconces and custom crystal chandeliers. $10 refundable upon purchase.

168. MARVIN ALEXANDER, INC. Where you will find a large and unique collection of fine imported chandeliers, lamps, sconces, candelabra, and decorative accessories. There is always something new on display, as shipments from the Continent arrive weekly. You are cordially invited to visit our spacious showroom or write, or phone for catalog. (212) 838-2320. $4.00.

169. NEW METAL CRAFTS, INC. (a) Custom Lighting Folio—partly in color balance blue & white. (b.) General lighting collection-full color in preparation for summer, 1996. Above are available to qualified trade only. Catalogue listing available upon request.

170. SCHONBEK WORLDWIDE LIGHTING. Schonbek, founded in Bohemia in 1870, is today the largest manufacturer of crystal chandeliers in North America. Complete literature ($10) shows 500+ original designs, contemporary and traditional. Custom design also a specialty. Call 800-836-1892.

171. STUDIO STEEL INC. Exceptional Handwrought Metalwork created on site in Washington, Connecticut using old world techniques. Specializing in Chandeliers, Sconces and Lanterns based on classic and custom designs. $2.

TABLETOP

172. BACCARAT. BACCARAT crystal, consummately crafted in France since 1764, is world-renowned for its exceptional quality and clean , innovative design. Baccarat



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offerings include crystal giftware, figures and jewelry, vases and bowls, and stemware. Life is worth Baccarat. For a free brochure, call 1-800-845-1928.

173. HACKMAN TABLETOP, INC. Leaflets, Catalog.

174. MARTINS HEREND IMPORTS, INC. Herend Porcelain. This extraordinary collection of world renowned porcelain is presented to you in our 54- page color catalog, featuring handpainted dinnerware, figurines and fancies. $10.00.

175. RICHARD-GINORI. Since 1735, Richard-Ginori has been the foremost designer of porcelain tableware, each pattern reflecting that same old-world craftsmanship. Whether classic or modern, simple or ornate, that inherent Ginori quality is evident in each and every piece.

176. ROGASKA GLASSWORKS. Receive a full color catalog of Rogaska's exclusive Signature Collection of mouth blown, hand cut crystal. This collection includes stemware, barware and gift items such as candleholders, menorahs, scent bottles, bowls and vases, some in beautiful cobalt blue. Corporate catalog available.

177. ROYAL WORCESTER AND SPODE. Royal Worcester and Spode brochures showcase lovely tablesettings featuring Fine Bone China, porcelain and imperialware dinnerware patterns from two of England's most prestigious names. Free.

178. STEUBEN. For nearly a century, the master glassmakers and designers of Steuben have been crafting the finest crystal into gifts of rare and timeless beauty. (a) Seasonal Catalog (IAD6Q) $2. Full-color (b) Annual Catalog (IAD96P) $5. Call 800-424-4240.

179. SWAROVSKI AMERICA LIMITED. SWAROVSKI SELECTION. 17 full cut crystal decorative home accessories, including vases, clocks and bowls, from the world-renowned crystal maker, Swarovski of Austria. Designed by 6 noted European artists. Complimentary color brochure.

MISCELLANEOUS

180. ENDLESS POOLS, INC. Swim at home against a smooth current adjustable to any speed or ability. Ideal for swimming, aqua aerobics and rehabilitation. The 8' x 15' Endless Pool is easy to install inside or outdoors. Complete systems for $14,250. Call 800-732-8660 or visit http://www.endlesspools.com

181. FENN CO. INC. Canadian selections: Realize an attractive 35-40% saving when paying in U.S. dollars. From Condominium investments to quality art and antiques and innovative design products. Circle # or write P.O. Box 1060, King City, Ontario Canada L7B 1B1.

182. GLEN GATE COMPANY. Each magnificent property in the brochure showcases what Glen Gate Landscapes can do. From award-winning swimming pools to an unparalleled master plan approach to design. Elegant cabanas to meticulously crafted stone walls. Glen Gate Company has a vision of all that your property can become, and the expertise to see it through. For information, call (203) 762-2000.

183. GREAT WESTERN. Now earn airline mileage on the interest you pay with your mortgage or home equity line of credit from Great Western, one of the nation's largest real estate lenders. So whether you're buying, refinancing or remodeling, call Great Western today 1-800-GW-4A-LOAN.

184. HUNTER DOUGLAS GUIDE TO WINDOW DECORATING. The 96-page, full-color Hunter Douglas Guide to Window Decorating details all the practical and aesthetic elements of window fashions. The hardcover sourcebook fully integrates window fashions with the art of interior design. A $14.95 value for only $5.95.

185. JAMES M. CHADWICK ASSOCIATES. *CHADWICK ON INDIVIDUALIZED LANDSCAPING*, by James M. Chadwick, helps the property owners understand the process of having their external "personal space" truly reflect their spiritual feelings by the blending of materials, colors , textures and aromas. $5.50.

186. LA FORGE FRANCAISE, LTD. French master craftsmen in wrought iron and steel furniture, specializing in traditional French furnishing and custom-made designed and special pieces. Complimentary brochure.

187. MONTBLANC NORTH AMERICA. Experience the world of Montblanc at our Montblanc Boutiques located in New York, Boston, Chicago, Troy, MI, Short Hills, NJ, Toronto and Honolulu. Call 1-800-388-4810 for the location nearest you. Or, send for a catalog featuring the entire Montblanc collection. $2.00.

188. NEW YORK SCHOOL OF INTERIOR DESIGN. Private college devoted to interior design education. Bachelor of Fine Arts and Design diploma are FIDER accredited. Associate in applied science and one-year certificate also offered. Continuing education courses always available. Call 1-800-33NYSID for a catalog.

189. SM AUTOMATIC. Motorization for Interior Window Coverings. A color brochure showing the most technically advanced products available today. The complete line of motorized systems are detailed, showing how easy it is to have your draperies, blinds and shades effortlessly operate at the flip of a switch or the touch of a button.

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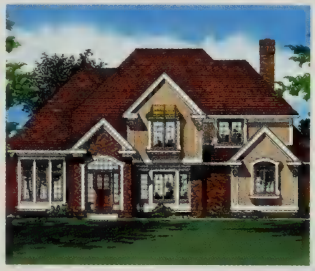
continued on page 260

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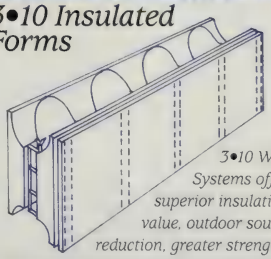


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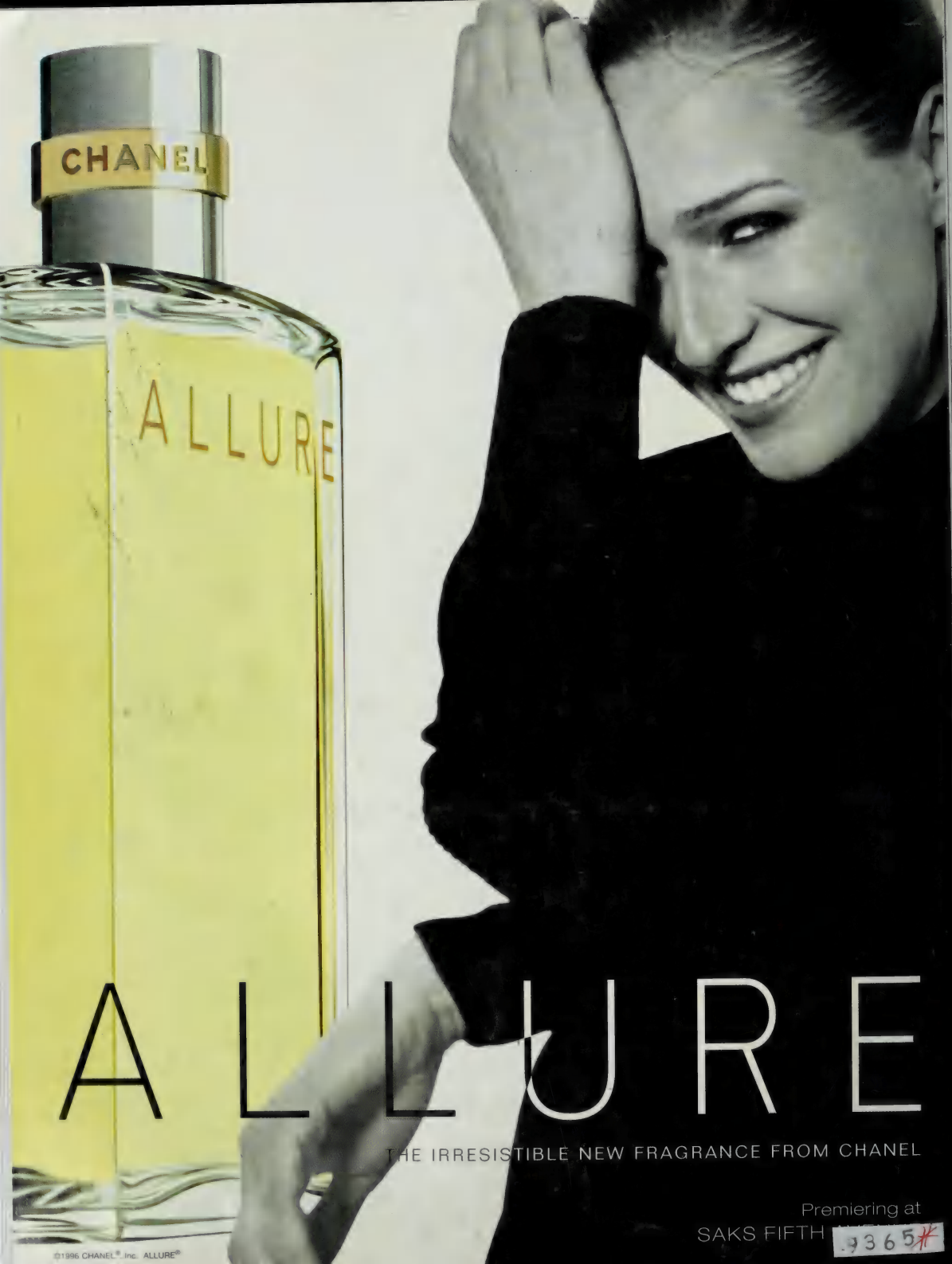


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